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THE SPEECH OF THE FRONTIER*

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IT IS obvious that there is a very close relationship between the speech and the life of any people. Not only "as a man thinketh in his heart so is he," but "as a man speaketh with his tongue so is he" as well, and "by their speech," quite as much as by their fruits, "ye shall know them." As a former student and an ardent disciple of the late Frederick Jackson Turner of Harvard, I believe that the life of the people of the American frontier has always been essentially the same whether it was the Piedmont frontier of Virginia in 1680, the frontier of Kentucky and Tennessee in 1780, or that of Texas, Kansas, and Nebraska in 1880 with only such variations as might be caused by geographic differences and the background of the settlers themselves. Since speech then is a reflection of life, it must be true that the idiom of these various frontiers has been essentially the same, subject only to those traits inherent in peoples of widely divergent backgrounds. Perhaps there is no other state in the Union which furnishes a better place to study the speech of the frontier than does the State of Oklahoma. This is due not only to the fact that Oklahoma is so new that it still lies fairly close to frontier life but also to the fact that it was settled from every state of the Union; that it was the meeting place of North, South, East, and West and in consequence has every type of localism, provincialism, or regionalism in speech just as it has all types of manners, customs, institutions, and ways of life. This paper is neither technical nor scholarly and while I have given much research to this subject, it is research of an unconventional type not carried on in libraries or archives but out among the people themselves. It has been field work like that of the

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archaeologist or the student of folklore or the case work of the sociologist.

The first frontiers of America occupied by the English were the shores of Virginia and New England and our earliest pioneers were those hardy souls who sailed some three thousand miles west to establish settlements in the American wilderness. They came here English in speech, manners, customs, and traditions and began at once to grapple with the problems to be solved in the conquest of a raw and untamed land. When later groups of settlers came over some fifty or more years later they soon realized that the speech of these earlier pioneers had suffered what might be called "a sea change." New words and expressions had crept into their language which were at times quite puzzling to these new immigrants.

These first pioneers had been faced with the task of giving names to new lands, capes, gulfs, bays, rivers, and mountains, and also to the newly planted towns and settlements. With true British loyalty to king and country, members of the royal family and cities or subdivisions of the old home land were given first honors. Capes Charles and Henry, Jamestown, Williamsburg, Carolina, Charleston, Plymouth, New Jersey, New Hampshire, New London, and New York are familiar examples. Also discoverers and founders with true frontier modesty used their own names quite freely in the nomenclature of a new country. As the frontier steadily advanced westward the same general principles were applied except that as the mother country became more remote, and especially after independence had been won, the names of our own early leaders or of the old home lands or towns of the first settlers were substituted for these earlier English terms. Washington, Jefferson City, Jackson, Portland and Salem, both in Oregon, or Lawrence, Kansas, and a host of others bear witness to this general custom.

From the very first, however, these frontiersmen were in immediate contact with the aboriginal inhabitants of the country and from the Indians were derived an almost startlingly large proportion of our place names. From the Indians have come the names of almost half the states extending from Massachusetts to Iowa or Missouri as well as almost as large a proportion of the names of rivers, lakes, mountains, towns, and cities.

The Indians not only provided place names, however, but added many new words to the language. These earliest colonists found in America new products, birds and animals, and numerous strange articles, customs, and institutions. For these the Indians of course had names which the whites promptly began to use. They include not

only such common nouns as potato, tobacco, tomato, hominy, succotash, wampum, wigwam, tomahawk, calumet, squaw, papoose, and moccasin but numerous expressions still in common use. People who have seldom or never seen an Indian "put on their war paint," "hold a pow wow," "make medicine," "do a war dance," and "go on the war path." Later they may decide to "smoke the peace pipe" and "bury the hatchet."

It is not, however, these contributions of another race to the language that has made the speech of the frontiersman so picturesque and colorful so much as it has been the phrases and expressions coined by the people themselves and growing out of their experiences of daily life. Obviously these must be given as they were spoken, since any attempt to put them into correct English not only destroys their force and flavor but at times would make them meaningless or even ludicrous. They may be of interest to teachers of English or of speech because they are frequently so apt, or expressive, and filled with meaning. They were highly condensed or concentrated, without a single superfluous word, and are characterized by their vivid imagery. The frontiersman, like the Indian, was a close observer. He saw every detail and in speaking of something he did not describe it. Rather he painted a picture in a single apt phrase—a picture so clear cut and colorful that description was unnecessary. He did not tell the listener —he preferred to show him—and show him he did with one pungent, salty phrase that often meant more than could long and detailed explanations. "Yes, I know old man Johnson," said Tom Smith of Arkansas who was speaking of an elderly individual noted for his opinionated, narrow-minded attitude, "He's one of these fellers that looks through a knot hole with both eyes." "And do you know his Cousin Sam?" he continued, referring to a short, busy, bustling, pompous young chap of the neighborhood, "Sam allus reminds me of a little dog in high oats."

On every frontier the fear of Indian attack added to the necessity of securing meat by hunting made every man and boy more or less proficient in the use of firearms. For years the laws of Virginia made it an offense for any man to go out to till his fields without a gun, and even after the danger from Indians had passed away a good gun and skill in its use constituted the best guarantee of an adequate supply of meat for winter.

The commonest early type of gun was the flint lock rifle loaded from the muzzle. The bullet was placed on a circular bit of cloth called the "patching" and pushed down against the charge of powder with a ramrod. A few grains of powder were then placed in the

"pan," a smaller circular receptacle attached to the barrel near the breech, and connected with its interior by a tiny hole. When the gun was fired, this powder in the pan was ignited by a spark struck by the falling hammer from a flint just above it. This mechanism and the universal use of firearms gave rise to a number of frontier expressions. One who was ready for action was "all cocked and primed to go." Any failure or abortive act was "only a flash in the pan" since this was what happened if the gun failed to fire because the hole leading to the interior of the barrel had become clogged. A person who stood very erect was said to "look like he'd swallered a ramrod" and one who had disposed of all his property "had sold out lock stock and barrel." The patching which held the bullet in place was, of course, ignited by the burning powder when the gun was fired. A certainty of attack was expressed by the statement: "We sure will smell th' patchin' before morning." A worthless individual was "not worth th' powder and lead it 'ud take to kill him," and one whose life work was over was said to have "shot his wad." The double barreled shot gun was loaded from the muzzle with tow or paper used instead of the cloth patch. To "give 'em both barrels" meant your best efforts, and a scantily clad girl was alleged not "to have on enough clothes to wad a shot gun." "Wouldn't that cock yer pistol" meant would not that startle you and any guarantee of safety in government or business was "a gun behind the door."

Other expressions with respect to guns were common. When Bill Jones was told he had better not quarrel with Hank Williams who was nearly seven feet tall and weighed two hundred and eighty pounds Bill only said: "I don't care how big he is; Colts make all men equal." "But suppose he catches you some time when you don't have your Colts what'll you do?" he was asked. "Well, in that case," said Bill, "I'll out with my good old knife and whittle him down to my size." "Don't worry about me a-pullin' a gun on you," said a young cowhand, "any time my gun comes out, it'll come out a smokin'." A favorite gun was often given a name. "When old Betsy speaks," said an old hunter, "you kin be shore there'll be meat in th' pot." Buckshot were called "blue whizzers" and a long revolver was a "hog leg."

Hunting and its natural partner fishing brought in a multitude of terms. "Gentle as a fawn," "wild as a buck," and "squall like a catamount" were common similes. "He could write like a deer in a walk" was said of a speedy penman. "A fightin' fool" was said to be able "to lick his weight in wild cats," and an individual who was too hasty was warned not "to get ahead of the hounds." One

who hesitated over a decision was urged "either to fish or cut bait," and any one who "had been played for a sucker" was said to have "swallowed it hook, line and sinker." "Wouldn't that put yer cork to bobbin'?" meant would not that excite you or make you nervous.

Life on the frontier, however, was by no means all hunting, fishing, and fighting Indians. Fields must be plowed and crops tilled, domestic animals cared for, corn taken to mill, ground cleared, wood cut and water provided. The cross roads store must be visited in order to barter butter and eggs for dry goods, groceries, or notions. This system of barter probably gave rise to the expression "I've got a little tradin' to do at the store." Moreover, there were always the daily chores of cooking, sweeping, house cleaning, feeding, milking, and all the other tasks of every day life. The children must be fed, clothed, and taught, and some attention given to social life, the church, school, and local government. All of these things affected the speech of the people creating many picturesque and expressive phrases.

Not a few of these were connected with food. White sauce or cream gravy was a staple article of food. Any left over was given to the dogs which were responsible no doubt for the name "Hush puppy gravy" used to distinguish it from "calico gravy" served with fried ham. A plate of large, tough biscuits was said to "look like a gang of terrapins a-comin'," and a bachelor who was a good cook was able to "make biscuits with woman tracks on 'em." "Open face pie with pumpkin movement" is self explanatory and frosted layer cake was inelegantly referred to as "stair steps cake with calf slobbers on it."

"That's th' best pie I ever flopped my lip over," said an old man noted for his love of good food, "but I've allus been a great eater; guess I'll just naturally dig my grave with my teeth." "But you don't get fat," someone remarked to him. "Don't get fat? No, of course I don't," was the answer. "Guess I just eat so much it makes me pore to carry it."

"Does Mrs. Simpson feed pretty well?" someone once asked one of her hired men. "No, not too good," was the reply, "generally we have apologies for breakfast, promises for dinner, and disappointment for supper." "Come and see us," said farmer Jones, "we allus have either bread or meat one and if you'll come, we shore will put th' big pot in th' little one and make soup out of th' skillet."

One of the most pronounced characteristics of the frontier speech, as is also true of frontier humor, was exaggeration. The tendency to tell tall tales is common among westerners and this same quality ap-

pears often in their speech. Such expressions were not classical but they were often vivid and highly descriptive. A man badly frightened might have "a countenance sicklied over with the pale cast of thought" or it might be said that "his eyes widened and his face became ashy gray." Bill Jones put it this way: "Old Jim shore wuz skeered; his eyes looked like fried eggs in a slop bucket." "I saw him," said another, "he ran so fast that when he finally stopped it took his shadder twenty minutes to catch up with him." Another man's eyes were said to "have stuck out till you could have roped 'em with a grape vine," and the eyes of a frightened Negro "looked like two biled eggs in a pot of coffee."

"How are you today?" I asked an old teamster. "Oh fat as a match and straight as a fishhook," was the reply. Similar inquiries as to the family were likely to meet with the response: "All so's to be up," "all able to eat our daily allowance," "all so's to be about," or "all gaily." Other highly exaggerated expressions were common. A knife was so dull "you could ride to mill on it." A girl's hair hung down about her face till "she looked like a steer a-peekin' through a brush fence," and she was so thin that she "had to stand twice in the same place to make a shadder." A man with projecting front teeth looked like "he could bite a punkin through the fence" and a horse "was so pore that you had to tie a knot in his tail to keep him from slippin' through the collar." The ground was "so muddy it 'ud bog a saddle blanket or th' shadder of a buzzard." An individual convalescing from a long illness was said to look "like he'd been pulled through a knot hole" or "like he'd been chewed up and spit out."

There was an alliterative quality about many frontier phrases and in some a rhythm that was almost poetic. A dejected appearing individual "looked like he'd supped sorrow out of a big spoon." An unfortunate one "had the luck of a lousy calf—live all winter and die in the spring." A person was so ignorant that "he didn't know *B* from a bull's foot" and determination to accomplish a certain thing was expressed by saying "I'll make a spoon or spile a horn." It was often said that "he took to the tall timber" or that he come out of there "like a bat out of a burnin' stump." Jane Brown's sweetheart was very short and slender, but when twitted about it Jane only said: "Well, I've allers heerd that precious goods is put up in small packages."

Certain wise sayings were almost proverbs. "Even a blind sow will find an acorn once in a while;" "it seems that th' world is gittin' weaker and wiser;" and "it's a mighty dry year when the crabgrass

fails," are examples. The chagrin and embarrassment of an individual were often described in apt terms. "He took th' dry grins;" "Old Wes looked down his nose like a pore sow;" and "Bill wuz like th' little boy th' calf run over—he didn't have much to say."

Terms of reproach, distrust or ridicule were common. "If I could buy him for what he's worth and sell him for what he thinks he's worth, I shore would get rich;" "I wouldn't trust that feller as fur as I could throw a steer by the tail;" and "I could like a whole cow pen full like you and mind the gate." All these explain themselves. To say that "any man who'd do that ort to be shot, hung, and snake bit" was merely to refer to the three most common means of sudden death on the frontier. "You can't believe anything he says," remarked Buck Rainey, "why he'd ruther lie on ninety days time than tell th' truth fer cash."

Words were often used in curious fashion. Nouns were doubled as "hound dog, ham meat, man-person, and biscuit bread." "My daughter keeps books at the cotton gin," said an old lady, "she was a little shy about takin' th' job but I told her she had just as well have that money as for some man-person to have it." Nouns were turned into verbs. A man "neighbored his meals" and did not mind to work but "hated to be muled around." Hospitable and generous individuals were called "mighty clever people" and inability to move a log or boulder was due to the fact that "a man can't get no 'purchase' on it." Moreover, the frontiersman defended his use of words quite ably at times. "Why do you say that you are 'satisfied' that this corn will make forty bushels to the acre?" I once asked an old hill billy of Texas. "Satisfied means the same as contented." "No such thing," was the prompt response. "I'm satisfied that nigger Sam over here is stealin' my chickens, but I shore ain't contented about it." There was no answer. Like the little boy that the calf ran over, I didn't have much to say.

Social life, courtship, and marriage brought out a vast number of quaint expressions. A girl would "set her cap for a young man" and a young fellow diligently wooing a girl was said to be "waitin' on her," which was certainly a very apt phrase. "I saw John and Mary settin' on th' bench talkin' and you couldn't see daylight between 'em." Boys were said to be "gone a gallin'," and a young man who had begun to look around with a view to getting married was alleged "to have set out." John and Bill called on the Waldrip sisters so frequently that "Miz Waldrip says she can't throw out a pan of water without throwin' it on one of them boys." "Why didn't you come to the party last night, Mary?" a young woman was asked.

"Just couldn't make it," was the reply. "It uz too fur and snaky." "I told my wife I'd be home by four o'clock," said Hank Thompson to the other loafers at the country store, "and here it's after six." "Well," said one of his cronies, "when you do get there you're liable to git all beat up and yer tobaccer took away from you." "Why didn't you ever git married, Aunt Libbie," a young man asked. "Didn't nobody ever ask you?" "Law yes, child," was the reply. "I guess I've had as many chances to change my condition as most anybody in this neighborhood."

There were the smart sayings of adolescents and children and a host of miscellaneous terms most of which require no explanation. "How's yer fat?" usually got the answer "Just a little bit streaked." "Don't let that take up with you," a boy was warned when he picked up a knife or other small object in order to examine it. To "try to carry water on both shoulders" meant to refuse to take a stand on a question and "He's any man's dog that'll hunt with him" had about the same connotation. To take a "turn of corn to mill" arose from having to wait your turn to have the corn ground. "If he wuz my boy I'd tie him up and whup him till he broke loose," said old man Jones referring to a bad boy in the community. "Yes sir, there's a whole lot of new and fancy ideas about education comin' out," said a backwoods school teacher, "and if anything new bobs up it ain't three days till most of the superintendents and high school principals over in my country are whuppin' themselves with their hats to get in on it."

"You'd better let me alone," said a boy to a bullying neighbor. "If you don't in about three minutes you'll be goin' around with yer hand on yer head and a knot under it." "If I could win that race, I'd cut my galluses and go straight up" needs no comment, nor does the saying that "if Mary likes that feller she shore has got a taste fer roughness." A balky horse "wouldn't pull the hat off yer head" and a man was so ignorant that "If you bored a hole in his head, you wouldn't find brains enough to grease the gimlet." To become angry was to "fly off the handle" evidently referring to an axe which often hurt someone when it flew off the handle. "If it had been a snake it would have bit me" meant that the object for which you had been searching had at last been discovered in plain sight almost under your hand, while "polite as a whipped nigger" was common on the Southwestern frontier.

As among all primitive peoples individuals were common among the frontiersmen who had a real flair for language amounting at times to a gift for oratory. Sometimes their words meant little but they rolled out in bursts of eloquence even when the speaker knew

they meant nothing. "I'd like to sell you that cow," said Bill Jones. "She's a good cow and she's been sold lots of times and always with a lot of extras. A pitchfork, a log chain, and a double barreled shotgun goes with her. She never had a calf. Her mother before never had one. She was raised by her grandmother."

Old Ike Haley, a professional Texan who served as man of all work on the ranch of Judson T. Hamilton, was a real frontier orator. They were branding calves one day and things were not going right. Hamilton, who was supervising, spoke sharply to some of the men and Ike, with the license allowed to an old retainer, suggested that there was no need to "get hot under the collar." Upon this, Hamilton turned his wrath upon Ike and threatened him with mayhem and manslaughter if he didn't keep his mouth shut. Ike stepped over in front of the big boss, drew himself up to his full height and delivered a five minute oration of defiance which would make Regulus' remarks to the Carthaginians sound like the gentle cooing of a dove. His peroration was something like this: "And mo' I tell you Judson T. Hamilton that this citizen of the state of Texas, justly and righteously called the Lone Star State, has never yet bowed, blenched, or been buffaloed because of threats from hand of man or hoof of bronco. Let 'em come—come one come all—male and female after their kind, from a one story sawed off Greek peddler to old Goliar of Gath hissef and from a pigeon toed Apache Injun squaw to a fo' hundred weight Dutch lady, I turns my back on none." Hamilton merely said, "Oh, all right Ike. I'm goin' to the house. The rest of you fellows finish up."

The settlement of the prairie plains and the development of the cow country brought in many new phrases but the old ones brought over from the East still persisted even in a new environment. "Don't churndasher the calves" an old cowman warned a settler to whom he had loaned some cows to milk. A man couldn't "rope a pile of buck horns" or was so poor a marksman that he "couldn't hit a barn door." "Slim," an ill featured cowhand, slept in the shed room of the ranch house with another employee—an old man who had been hired to build a fence. "The old man don't kick none," said Slim, "but he allus wants to take his hundred and sixty right in the middle of the bed and give me eighty acres on each side." "My corn is beginnin' to tassel out," said a man to his neighbor. "How is yours comin'?" "Well," was the answer, "some of it is about two inches high and some of it is little bitty stuff." There were other exaggerated and alliterative or rhythmic phrases. "She nearly shook the bark off the trees with the chills;" "There somethin' dead up the creek;" "Shut

the door—Arkansas;" "He'll do to tie to;" or "He'll do to throw in with;" "This ain't buyin' th' baby a new dress nor paying for the one it's already wore out;" "He had the gall of a government mule" or was "all swelled up like a pizened pup" are all typical. Before matches were in common use, it was customary to borrow a shovel full of coals from a neighbor if the fire went out, so a guest who stayed only a few minutes was asked if he had come to "borry fire" while a fervent kiss "sounded like a cow a-pullin' her foot out of the mud." Such phrases and expressions in the frontier speech might be continued indefinitely but enough and more than enough have been given to indicate that the language of the pioneer was vivid, picturesque, and filled with meaning.

The frontier has gone in America and has gone forever. Only in a few remote localities are some small areas where may be found something similar to the old life of long ago, existing still as fossil remains of a civilization elsewhere long since dead. But the frontier still exists as a "state of mind" long after the conditions which produced that state of mind are gone forever. In a similar fashion there is still a carry over of the frontier speech to a modern social order that never knew the life out of which this speech grew.

In recent years there has been something of a revival, amounting in some cases almost to a renaissance, of many of those things which grew in pioneer soil. Traveling last summer in the mountains of Appalachia I found offered for sale along the road the old fashioned hooked rugs, hand woven coverlets, hickory bottomed, ladder backed chairs, and other articles that belong to the handcrafts of a hundred years ago. Tune in on the radio any evening and you can get hill billy orchestras and quartets that sing the old songs of a bygone generation. Very wealthy men sometimes have log cabins in the country to which they quite often retire for week-ends to live for a few days in a primitive fashion not altogether unlike the daily life of their great grandfathers. We have apparently developed a great interest in cowboy songs, dude ranches, rodeos, square dances, old fiddler contests, and pioneer celebrations. Perhaps this is only a passing fad, yet there are talented artists and able scholars who believe that the old time music, arts, and crafts, and even the old time ways of life have something of a permanent nature to contribute to the culture and civilization of modern society. If this is true, may it not also be true that a study of the picturesque, salty phraseology of the frontier will reveal that it, too, has something to contribute to our language. May it not be that teachers of speech may learn by a study of the apt, condensed, expressions of the frontier which say

so much in so few words and bring such vivid pictures to the mind, something which they can use in their work to develop more colorful and forceful speaking from their students. Frankly, I do not know. I merely submit to you who are teachers of speech the idea for what it may be worth.

THE PHONETIC CONCEPTS OF JOHN WALKER AND DANIEL JONES

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THIS study might, in a sense, be classified as an essay in Linguistic History, as a complement of Linguistic Geography. It set forth to investigate the speech of two eras, as in Linguistic Geography one might investigate the speech of two areas, as recorded in two pronouncing dictionaries. These two pronouncing dictionaries were to serve as informants, and, as in Linguistic Geography, these informants were to possess certain comparable aspects. Since this was to be Linguistic History, the investigation was to be a vertical one: vertical in a time sense, as opposed to horizontal in a space sense. Thus was the choice of two informants, two dictionaries, bounded.

Since the 1937 edition of Daniel Jones' *English Pronouncing Dictionary* represented a certain epitome of thoroughness and authority, a correspondent work was sought for that would make the study as strictly as possible a vertical one. Hence the temptation to compare the latest work with Thomas Sheridan's, which has been called the first pronouncing dictionary, was forgone, because it was discovered that Sheridan's work was tainted throughout by the author's Irish brogue, whereas Jones' work is representative of the Southern British dialect.

And so to accomplish present purposes best, John Walker's *Critical Pronouncing Dictionary and Expositor of the English Language*, published in 1791, was selected as correspondent to Jones. Besides the favor of contemporary critics, such authoritative commentators as Alexander J. Ellis, Henry Cecil Wyld and James A. H. Murray vouched for the choice. At any rate, the choice seems to have been a happy one, for Walker's was apparently a good pronouncing dictionary anyway. In his little book on *The Evolution of English Lexicography* (Clarendon Press, Oxford, 1900), James A. H. Murray said that "Walker's authority long remained as supreme in the domain of pronunciation, as that of Dr. Johnson in definition and

illustration; so that the popular dictionaries of the present (that was the 19th) century commonly claimed to be abridgements of 'Johnson's Dictionary with the Pronunciation on the basis of Walker'." (p. 43)

The only available copy of Walker's dictionary was the 1811 edition, which was the eighth or the ninth. Of necessity then, a comparison was to be made of an 1811 Walker and a 1937 Jones. One hundred and twenty-six years separated the two. Some pretty sound linguistic generalizations could be made from a comparison of two authoritative works separated by a century and a quarter. But how was it to be done? To compare Walker and Jones word for word would be a task gargantuan, as well as a task unnecessary.

Vera Johnson had made a study at the Louisiana State University in 1936 on the comparative frequency of the spellings of the phonetic elements of the English language. With the aid of her findings a word-list was compiled, containing over a thousand entries, which gave examples of every phonetic element as typified in its every spelling. With this word-list as a practical proving ground, Walker's pronunciations could be compared with Jones'.

But first it had to be determined just how Walker spoke: how he pronounced the various vowels, diphthongs and consonants. Then could his transcriptions be read and his pronunciations determined. And so Walker's *Expositor of the English Language,* which prefaces the dictionary, was studied in order to determine just what value he attributed to each sound. As a check on Walker's explanations, the sections on the 18th and 19th centuries in Alexander J. Ellis' monumental and highly authoritative work *On Early English Pronunciation* (Trübner, London, 1869, reprinted 1929) were used.

It was realized as a result of this study that the only difference between Walker and Jones was not the pronunciations they gave, but also their phonetic concepts. A superficial comparison of the pronunciations given by Walker and Jones, respectively, will prove that their every pronunciation differed; that Walker and Jones sound as much alike as, say, a Cockney and a Californian. But this conclusion will result only from superficially reading the parallel transcriptions. If the matter is looked into more deeply, a somewhat different picture will result.

A knowledge of IPA will permit the reader of Jones to know what is back of his transcriptions. As a matter of fact, the IPA, which is the system of re-spelling for pronunciation that Jones uses in a modified form, is such a highly developed phonetic alphabet that it is not necessary to "look behind" the transcriptions to get the actual pronunciation. When Jones transcribes, for instance, the word

chair, the transcription can be read back *as it is written* and the actual pronunciation gotten. Not so in the case of Walker. Walker took too much for granted: assumed that the reader would fill in the gaps in his transcriptions. And if one is to read Walker, one has to fill in with spoken speech the gaps he left in his written speech, or transcriptions. In this sense Walker's transcriptions are very much like Ancient Hebrew, in that the reader has to fill in with sound the consonantal skeleton of the word. Walker is not quite so bad as that, however. He does put down vowels and diphthongs. But not enough of them.

In the *Expositor* Walker sets forth ten vowels and five diphthongs. Compared with Jones, who sets forth fifteen vowels and some twelve diphthongs, Walker lacks five and seven. It is not to be inferred, however, that five vowels and seven diphthongs grew into the English language in the century and a quarter that separates the two works. They were present in Walker's speech: they had to be present in Walker's speech, if Walker spoke Modern English. But Walker did not recognize them in his "Table of the Simple and Diphthongal Vowels." His theory of spoken speech, his phonetic concept, did not permit him to realize their presence in his own speech.

Before mentioning just what those vowels and diphthongs were, an examination of his phonetic concept is in order. And so will be seen the reason why he overlooked the sounds that he did. Generally speaking, Walker's analysis of spoken speech was deductive. He deduced the sounds of English from the orthographic placement of the alphabetical units in certain combinations. In this manner he formulated his method of re-spelling for pronunciation. Thus, if the letter *a* was followed by a single consonant and a vowel, it had the sound of [eɪ], as in *fate* and *fade.* And so he marked this as one sound of the letter *a* by placing over it a small Arabic numeral. If the letter *a* was followed by a single consonant in a monosyllable, or a double consonant in a polysyllable, it had the sound of [æ], as in *fat* or *fatter.* He marked this as another sound of the letter *a* by placing over it another small Arabic numeral. In this manner he figured out seventeen sounds: *but not seventeen different sounds.* And here is where it can be immediately realized that Walker deduced the sounds from the orthography.

There are three instances in Walker's dictionary to prove this thesis. First, he set forth the [ɔ] sound twice in his table of vowels. First as the sound of the letter *a* in such words as *fall* and *wall,* and then as the sound of the letter *o* in such words as *nor* and *for.* Thus

he thought of the same sound as two different sounds simply because of its different orthographic manifestations. The second instance is of a similar nature. He set forth the [u] sound first as the sound of the letter *o* in such words as *move* and *prove,* and then as the sound of the letter *u* in such words as *tube* and *cupid.* The only difference between the vowel in the words *move* and *tube* is that it is preceded by a *jod* in the latter and not in the former. Walker provided a separate symbol for the *jod* sound, but apparently did not realize its presence in the word *tube.* The only purpose served by this double notation of the same sound in different orthographic manifestations was to create a good deal of confusion. It got Walker into some difficulty, and, as a result, he came out with some very peculiar pronunciations: i.e., [æbstrjus] for [æbstrus] and [drjuɪd] for [druɪd]. The only motivation for these pronunciations, apparently, was the fact that Walker felt that the letter *u* had to be marked with the sound of the letter *u,* and not with the sound of the letter *o.* The third instance is evidenced in an examination of Walker's re-spelling for pronunciation. In transcribing words like *ache* and *bake,* Walker adds to his transcriptions an unmarked *e.* Thus, the transcription for the word *ache* reads ($\overset{1}{\text{a}}$—which is the symbol for the [eɪ] sound—k-e), where ($\overset{1}{\text{ak}}$) would have been sufficient. And in transcribing words like *talk* and *chalk,* he inserts a *w.* Thus, the transcription for the word *talk* reads (t-$\overset{3}{\text{a}}$—which is the symbol for the [ɔ] sound in this case—w-k), where ($\overset{3}{\text{tak}}$) would have sufficed. He did this, he explains, to satisfy the eye, avoid confusion, and make reading easier. Now when steamships first began crossing oceans, they retained sails for two reasons: first, because it was feared that the newly developed engines would not carry the ships to their destinations, and, second, because the conservative captains could not imagine a ship without sails, even if it did go faster. Perhaps Walker added *e*'s and inserted *w*'s for the same reasons.

If Walker thought of pronunciation in terms of orthography, it follows that his re-spellings, or transcriptions, would be stilted and clumsy, and would not truly resemble spoken forms. And this is just so. If a certain letter appears in a word, it must, according to Walker's method of re-spelling, have one of the sounds ascribed to it, regardless; except, of course, in those anomalies which make English the difficult language that it is. Since English orthography does not provide for certain linguistic phenomena that are present in English speech, such as unstressing, assimilation and palatalization,

it follows that Walker's system of re-spelling for pronunciation would not provide for them either.

Now it can be seen why Walker did not recognize certain vowels and diphthongs that are present in English. The pure [e], the pure [o] and schwa [ə], for instance, are omitted by Walker because they appear only in unstressed syllables in English. The most of the so-called "falling" diphthongs are omitted because they too, for the most part, are the results of unstressing. Since the orthography provides only for the vowel and does not mark the glide, so Walker re-spells only the first element of the diphthong. Words like *car, poor* and *door* consist only, as far as Walker is concerned, of consonants and vowels. He omits certain other vowels and diphthongs by identification. Thus, he omits the diphthong [ɛə] by identifying it with the diphthong [eɪ], again because of deduction from orthography. If r-a-t-e is [reɪ], then r-a-r-e is pronounced the same.

Walker knew what he was doing. He was aware of the presence of those phenomena of speech which he passed over in his re-spellings. He had certain ideas on how English should be spoken, however, and from them evolved his phonetic concept, and, its physical manifestation, his system of re-spelling for pronunciation. One particular statement he made in the *Expositor* best expresses his interpretation.

> When vowels are under the accent, the prince, and the lowest people in the metropolis, with very few exceptions, pronounce them in the same manner; but the unaccented vowels in the mouth of the former have a distinct, open, and specifick sound, while the latter often totally sink them, or change them into some other sound. Those, therefore, who wish to pronounce elegantly, must be particularly attentive to the unaccented vowels; as a neat pronunciation of these forms one of the greatest beauties of speaking. . . . It is certain . . . that the etymology, accent, and *letters being the same, the same sound must be produced,* unless where custom has precisely marked a difference. . . .[1]

If a man sets out to write a pronouncing dictionary with this as the premise, then pronunciations such as the following are understandable: [dʒʌnkwɪl] for [dʒɑŋkwɪl], [ækeɪʃʌn] for [əkeɪʒən] [dʒjus] for [dʒus], [dʒiniʌs] for [dʒinjəs], [vihimɛnt] for [vɪɪmənt] and [æprɛntɪsʃɪp] for [əprɛntɪʃɪp]. These are not, strictly speaking, errors. They are the results of Walker's phonetic concept, of his ideas of "good" pronunciation, of what might be called his "purely scholarly or bookish" approach, of his, alas, logical deduc-

[1] John Walker, *A Critical Pronouncing Dictionary and Expositor of the English Language* (3rd Philadelphia edition from the London Stereotype edition), Hopkins, Philadelphia, 1811, pp. 45, 99. The italics are mine.

tions—all of which gave rise to his narrow and limited method of re-spelling for pronunciation.

All this was meant by the reference, at the beginning of this paper, to the necessity for "looking behind" the transcriptions to get at the actual pronunciations. If Walker's re-spellings were to be read as they are, and such entries as [dʒiniʌs] and [dʒʌnkwɪl] and [ædd3ʌd3] and [æprɛntɪsʃɪp] were to be compared with [dʒinjəs] and [dʒɑŋkwɪl] and [ədʒʌdʒ] and [əprɛntɪʃɪp], it could readily become feasible that Walker spoke quite differently from Jones: spoke in what was popularly believed to have been a more "ancient and patriarchal" style. As far as that goes, Walker could not have spoken with more precise enunciation and pronunciation than does Jones. Then, too, it must be realized that linguistic laws like unstressing, assimilation and palatalization or what else results from the rhythmical stress of the English language are not things that are common only to "the lowest people in the metropolis." Linguistic laws are not superimposed on a language already developed: rather does a language grow up through or by means of them.

With this in mind, it was found that Walker actually must have spoken very much like Jones, but for a very few relatively minor differences. The most important of these was the fact that Walker's dialect retained the post-vocalic *r*, where Jones's does not. But this should not radically differentiate their speech. The post-vocalic *r* is evident in western Massachusetts and not in eastern Massachusetts, yet the whole state generally speaks a similar dialect. And, in the same way, it may be concluded that the same is true for Walker and Jones. The other differences are vowel differences. Walker pronounced the diphthong [ɔʊ], and Jones pronounces it [ɑʊ].Walker used the low, *front* [a] where Jones uses the low, *back* [ɑ]. The differences in accent are very rare. In the entire word-list but seventeen words differed in accent. What Jones calls "old-fashioned" pronunciations are evident in Walker: [tʃɪvælri] for [ʃɪvəlrɪ], [salv] for [sɑ̆v], or as is said in New York City, [sæv] and [hʌzwɪf] for [hɑʊswaɪf]. It is also interesting to note that certain French loan words are thoroughly anglicized by Walker, where Jones retains for them a French pronunciation: [rɛndivuz] for [rɒndɪvu], [kwɔɪfjur] for [kwɑfø] and [ʃæmɔɪ] for [ʃæmwɑ], or as the tanners say, [ʃæmɪ].

Perhaps, then, this study will serve as a damper for those philological alarmists who view with erudite trepidation the rapid progress to the left, if the transgression will be permitted, that the English language is making. Here, in an examination of the changes in pro-

nunciation that have taken place in the language over a period of a century and a quarter, it is shown that, but for a few relatively minor phonetic differences, the English language has not changed so much as might hitherto have been feared. But what our conclusions lost in linguistic sensationalism, we believe, and hope, they more than made up in phonetic enlightenment.

SPEECH TRAINING FOR THE YOUTH*

MRS. FRANKLIN D. ROOSEVELT

I HAVE been here so often that I think there is very little left that I can say that would be of interest. I do want to emphasize, however, that I feel you are doing a very good thing in learning to put your thoughts in words and not to be afraid to stand on a public platform and tell people how you feel about any subject that you may have at heart.

The one rule that I think I have spoken of before is still important in public speaking: You must be really interested in the subject which you are discussing; you must really care about the thing you are talking about.

I think that today we are more conscious of the need of putting our thoughts in words. A great many women, through their work in the training of women voters or in their own parties, have learned a great deal, but they still are unable to think quickly on their feet, to answer questions, to enter into a debate, or even to put what they are longing to tell other people into words which will carry home into the consciousness of their hearers. So I think that is one important thing that you are doing.

I would like to say I wish every one of us would exert our influence on the colleges and the schools of our country so that they would begin to teach young people how to express themselves on the subjects that interest them.

I go to a great many meetings of young people, and I am impressed more and more by one fact: The youngsters trained by the Communists always can say what they have been taught to say, and they put it all over the other youngsters because they can not only say it clearly but they repeat it, and they repeat it and they repeat it. It is really very interesting to talk with these young people in groups afterwards. You will get together with one group who will say, "We

* A talk given at the opening of a winter series of classes in Public Speaking, at Pierce Hall, Washington, D.C., Jan. 9, 1941.

didn't agree at all; we didn't think the way those kids expressed themselves, but we just couldn't say what we did think." Over and over again you would get the impression in a meeting of young people that there was only one point of view held by that group; and it isn't so. It is largely because too many of them do not know how to come back quickly enough. They do not think fast enough to get ahead of the others who have been trained in the line of debate that they are to express, who have been told what they are to say and have been trained how to say it to appeal to the groups in which they find themselves. The same holds good of the young Fascist group. They get the same kind of training as the Communists.

I believe it would be a very valuable thing if we would urge upon schools and colleges that first they train youngsters in talking about the things they are interested in in their daily lives, and then that they train them to express what they feel later on about the meaning of democracy to them, the meaning of this country to them, what they know about its conditions, what they want to see done. It may not always be what you would like, it may not always be the words of great knowledge or experience, but it is good to get it stated because it expresses what they think at the time. Too, it gives older people an opportunity to meet the ideas that may be abroad among young people, and it also gives them an understanding of the things that are not understood or that are not known and that should be known.

So I feel it would be a very great thing if we would develop a greater interest in speaking in public, in debating in public, in answering questions in public, where our young people are concerned. I would begin in the early school days, so that they would get over all sense of self-consciousness.

After all, what you really want to do is to forget that you are on view. You are there because of what you may have in your mind and in your heart to tell other people. What impression you make is just a dress, a hat, a collection of features, and so forth; it isn't everything that you have to think about. It is very nice that before you arrive you can feel perfectly comfortable about yourself, but the important thing is to fix your mind on what you want other people to get from your mind.

I think youngsters should learn that and they would then lose their self-consciousness. They will begin to be primarily interested in the ideas that are going to be discussed. It is a very good thing, also, to train them in discussion so that they have to think through their thoughts and not be allowed to stand on one statement, but they should

give reasons for what they say, so that they have to support their point of view by actual knowledge and belief.

I do not see, unless our youngsters do this, how we can expect to have the fervor, the knowledge and the enthusiasm for our way of life and our beliefs and our form of government which are being instilled in the young people subscribing today to different beliefs, different ways of life and different forms of government.

So I think you here are doing a valuable work in leadership; but you should also be leading in your communities to see that your young people are better prepared than you were and are readier to take their places in a world which is going to require from all of us—men, women and children—a devotion to the thing we believe in such as we have never given before. We have to know why we believe in them and we have to be willing to give all that we have to give as individuals to support our beliefs.

WAR TIME IS EDUCATION TIME

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IT DID not seem to any of us at the outbreak of the War that we should have the least chance of pursuing our own work for a very long time to come, and yet some of us have had aspects of speech work illumined for us during this difficult time, in a way that we should never have experienced under easier circumstances.

Two days before War was declared, we left London for what was at the time an unknown destination, with a school of 200 children from one of the poorest parts of London. That destination turned out to be a small manufacturing town, set in beautiful surroundings in the County of Northamptonshire, in which we were to be, so it happened, for four months.

Our aim in offering ourselves as helpers in a Reception area, was definitely that of giving our war service in the direction where we had some experience—with Elementary Teachers and school children—and of learning for ourselves at first hand by teaching under-privileged children, some of the problems which we knew by hear-say confronted the teachers who came to study Speech Training in our classes, so that they might pass it on to their pupils.

On our arrival we helped to billet the children, found our own billets, and were given charge of a district in which it was to be our

part to visit the householders, make friendly contact with them, and assist them by seeing to the general well-being of the children. Incidentally we offered ourselves also in giving speech lessons throughout the school.

It was while we were visiting the children and their hostesses, finding boots and shoes and clothing for them, taking them to the clinics for treatments for all kinds of ailments, and seeing them in their walks and games, that we came to make real friends of our pupils-to-be.

The school to which we were attached was fortunate in having been given for its use a couple of Church Halls in which for the first few weeks we met and gave such lessons as possible without equipment of any kind—without pencils or pens, paper or slates, desks or blackboards or books. We realized now for the first time how much influence school routine, school environment and the whole school system has upon the child's behavior, and also how much we teachers had depended upon the school system and surroundings to do a great deal of our work for us. Shorn of all the usual aids to discipline, we found that if we were to hold the interest and concentration of our class, we had to be much more alert and much more vivid in presenting our material, now that we had to depend entirely upon ourselves, and our power to gain the co-operation of the children. We found that it was not for nothing that we had shepherded the children into clinics, and fitted them with clothes and taken them for walks and games, We had been learning just how to teach them without knowing we were doing so.

At the outset of our experience it was almost impossible to understand anything the children said as they chattered freely to us, though we picked out such words as "Mum" and "Dad," "Sister," "Baby" and "Brother," but gradually we developed a kind of extra sense which allowed us to make mental leaps with regard to the meaning of what we were hearing. We tried very hard to understand this almost unintelligible daily speech, because we realized that it was from this point we should have to start when our speech training began. From listening also during school hours we became aware of the vast difference between school speech, consisting mainly of morning or afternoon greetings—"Good morning, Miss; Good afternoon, Miss"—or of answers to questions—"Yes, Miss," or "No, Miss"—as the case might be, and the daily speech out of school to which we had been listening. The school speech was as brief as possible and had little or nothing in it of the child's out-of-school vocabulary or liveliness of expression. The cleavage between the two types of speech was com-

plete. It was obviously our business in our speech lessons to develop gradually from the daily natural form of expression a type of speech which should belong to the child, but which should be capable of communicating his thoughts and feelings. I found myself relegating actual correctness of pronunciation to the background for the time being, and concentrating upon sheer intelligibility and some power of expression. I realize as I could never have done without these daily contacts with the children, the urgent need for the opening of every possible avenue to them for oral expression. I learned too that we must base all our practice in oral expression upon the daily interests as well as the daily speech of the children; that we must link up their lessons with their daily lives, and show them the sheer necessity for being articulate for the sake of a communicating of daily needs and the sharing of daily experiences. I became more and more aware of something else—that real and intimate knowledge and understanding of the children we teach is essential, if we are to be successful in our speech education or in any other kind of education. The ordinary relationship between teacher and pupil is still much too artificial, too stiff and too remote to favour the growth of free and vital exchange of ideas. I remember hearing of the work of a teacher in one of the poorest parts of London who had achieved really astonishing results with her class in oral English. Not only had the children acquired something of a vocabulary and the power to express themselves, but their actual pronunciation was markedly good. She was asked, "How do you manage to get what we know to be so difficult of achievement with these children—a good type of speech *and* freedom of expression?" Her answer was, "I expect it is that the children and I are not just teacher and pupils, we are friends. I take them to camp each year and bathe them and put them to bed and help to cook their meals, and teach them to help *me*. We work together and find out things together, whether it is a case of camping or speech practice."

So many handicaps, or what seemed to be handicaps during this period of evacuation, turned out to be assets. Not only the teachers but the children themselves benefited by being suddenly flung out from their usual environment. The children, for instance, would never have found out the awkwardness of not being understood by other human beings if they had stayed all their lives in their own part of London. As it was, our first speech lesson was built out of an experience which my own Northamptonshire hostess had with a small Londoner. She had an orchard, and her apples were often to be seen, temptingly piled up to dry at the side of the garage. One day I went out to find her trying in vain to understand what a small boy

outside her gate was saying, though at her request he repeated it again and again. I wish I could write it down! Without the use of phonetics it is impossible, but I was able to translate it for her. It was, "Give me an apple." He got more than one in the end and went away beaming, but the point that the children in my class saw at once when I copied him, and asked them to translate his speech for me (which they did at once) was that if I had not been there he would not have got those apples! Not a very noble motive perhaps for inducing a desire for intelligible speech, but a very practical one, and one which showed every child without a doubt that it is necessary to speak plainly and that we cannot carry on existence without an interchange of intelligible speech. This first speech lesson was so successful that I found myself listening, as I went about my duties in the clinics, in the clothing depots, in the houses and in the parks, to all sorts of maimed and mumbled phrases, so that the children in the speech classes might have the interest and pleasure of putting them right, and might feel that it was *their* work and not mine to do so.

I got another hint for speech practice from one of the hostesses of the children. She said, "Lily is a great help, she goes shopping for me sometimes though she is only 8. The children living with my neighbour next door can't even bring a message to me from her. I can't make out a word they say." After that in our speech practice we made imaginary visits to shops for our "ladies," as the children called their hostesses, and we carried imaginary messages from our teacher to another teacher or to the Headmistress, and we gave directions to imaginary people who asked us the way. The children were much more ingenious than I in making up these conversations, and that I believe was because they were doing something natural to every young creature—they were acting out a kind of play which was a preparation for life, and so they were cleverer at it than I. Also they were interested in what they were doing because they were not having to repeat superimposed exercises that had no relation in their minds to any reality. They were making Drama out of their own daily lives.

Having gained their interest and co-operation to begin with, I found that I could use that interest as time went on in exploring with them as to the way in which sounds are made. I had to take care, of course, not to continue too long with this, or with any other part of the lesson, because the typical London child of the poor streets has very little concentration. He has had no opportunity in his crowded, noisy, confused existence for anything of the sort. But we

did find that as long as the children were doing things for themselves—making their own discoveries and thinking out their own exercises, they were capable of far more in the way of sustained interest than if I were giving them exercises devised by me or out of a text-book.

Our lessons did not, of course, consist entirely of speech exercises. Part of them was always devoted to the reading of a short poem, or the telling of a part of a story—"to be continued in our next." This part of the story would be retold by the children in their own words in the next lesson, one after another taking up the theme, and helped by the teacher here and there, the teacher's part being simply that of helping them to remember details where memory had failed. I noticed, however, that when the imagination of the children had been really fired by the story, very little prompting had to be done. It was particularly interesting, too, to see how the wonder or the sympathy evoked by certain stories tended to alter unconsciously the most raucous voices; they became warmer, more flexible and better pitched, in answer to what the situation called out, and this was true betterment because it came out of something essential in the nature of their own reaction to experience. I found myself choosing poems to read to them as I told stories, first and foremost for the vividness of the experiences suggested. These children, film-fed as they were, and because of the drabness of their lives, loved sensational and highly-coloured themes—but I found one could give them exciting and vivid experiences on a better level than that of the cinema, and yet appealing to them in equal fashion. Everything depended upon the experience being one to which they could naturally and heartily respond, and also on the relationship between us being that of friends who understood and enjoyed things together, and respected each the other's point of view.

I found in these lessons that the dramatic element was particularly helpful in bringing speech to life and freedom, and I began to look for some kind of drama which should give the children the chance of creating character, but which should keep them free from the deadening effect which is nearly always the result of memorization of set-down speeches, speeches written so often in a language that is stilted and unnatural in itself, and quite foreign to a child's way of expression.

When starting out on these impromptu dramas I began by telling a whole story or part of a story, if it was a long one, and they retold it to me in the next lesson. After that we turned the story into drama, choosing actors for the single parts and for groups, because I chose such stories as would give chances for speaking to single

characters and to smaller and larger groups. The children understood that they could make up the speeches of the characters in their own way and were asked to remind each other if anything was forgotten, and to give the type of character with spirit and life and to speak clearly and vigorously. Characterization and vigour of expression came first, and improvement of vocabulary, phrasing and pronunciation had to be a gradual growth, developing as the children had practice in this form of drama-making, the only form which I could at the time adopt because of our complete lack of books, but a type of whose value I am now convinced, because of the results it brought in growing articulateness and in real zest; for zest is the touchstone in all this business of education, and without it there is nothing accomplished which is lasting or real.

MAGNETIC TAPE VOICE RECORDING

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IN THE fall of 1939 the Committee on Scientific Aids to Learning of the National Research Council purchased six magnetic tape voice recorders. By a previously planned schedule these instruments were made available through loan to high schools, colleges and universities throughout the country for a period of two months. The selected institutions which made reports included the following: Chico State College, Chico, California; Georgia School of Technology, Atlanta, Georgia; Harvard University, Cambridge, Massachusetts; Lafayette High School, Brooklyn, New York; University of Illinois, Urbana, Illinois; Middlebury College, Middlebury, Vermont; University of Michigan, Ann Arbor, Michigan; Purdue University, Lafayette, Indiana; Queens College, Flushing, New York; Sequoia Union High School, Redwood City, California; University of Southern California, Los Angeles, California; University of Tennessee, Knoxville, Tennessee; University of Texas, Austin, Texas; Tufts College, Tufts College, Massachusetts; Wayne University, Detroit, Michigan; University of Wisconsin, Madison, Wisconsin.

USES

These institutions were given a free hand with the machine and were encouraged to make every conceivable use of it in order to determine its value as an aid in teaching. A total of eight different departments reported experiments and procedures using it in various classes.

English departments used it in such classes or activities as: Freshman English, children's literature, oral reading, modern poetry, teaching spelling, reading original poems.

In music classes it was operated in connection with voice training, choral singing, band, and individual instruments.

Education departments made it available to practice teachers in the elementary school, in industrial arts, and in modern languages. It was used, also, in voice demonstrations for college faculty members, for parents of elementary school children, and of junior high school teaching. One psychology department recorded voices in a course in psychology of personality.

As an aid to foreign language pronunciation it was used by classes in German, French, and phonetics at five institutions. Two colleges made it available to linguistic classes.

Commerce classes in two places used it in shorthand dictation, salesmanship and business interviews.

The most frequent use was made by speech departments. It was operated in connection with the speech clinic, remedial speech, required examination in speech, adult speech program, conversation activities, short speeches, foreign accents, articulatory disorders, individual and class instruction of stutterers, testing children four and five years of age, identification of individuals, sound effects for radio plays (continuous sound background), timing (for control and for audience reaction), ear training, hard of hearing cases, pronunciation drills, rehearsals for plays and debates, individual practice. Among the classes in which it was used were: voice improvement, voice and diction, fundamentals, elementary and advanced public speaking, interpretative reading, dramatics or acting, argumentation, speech science laboratory, radio speech.

Additional uses were suggested by two institutions. One proposed that the recorder could serve as a self-help learner when used with a master record. The other outlined a plan for its use experimentally with stutterers.

Several institutions reported giving demonstrations to visitors, including some from South America.

Advantages

The advantages of magnetic tape recording over other types were variously listed. Statements were made concerning the favorable comparable initial cost, low cost of operation, simplicity of operation, timesaving (because of immediate playback), versatility, possible repeated use (practice before permanent recording), unsupervised

practice possible, psychological effect of knowledge that the recording is not permanent thus producing natural recordings, ease of stopping for detailed criticism, ease of changing from one recording to another, immediate usability, continuous drill possible, single unit containing everything, portability.

Fidelity

Opinions differed on the question of fidelity. A number of institutions reported disagreement among their own staff members.

Unfavorable reports included such statements as the following: poor reproduction of "s" and "th"; less accurate on high and middle pitches; insufficient range; low-frequency response poor (evidenced by oscillograph tests); voices sounded higher in reproduction; mechanical and metallic quality; inferior frequency characteristics compared to acetate recordings; distorted instrumental music.

Favorable reports were made as follows: all the fidelity required in ordinary classroom and individual instruction; equal to or better than cheap recorders, though not so good as the best recorders; flattering if anything; voice comes out more clearly than on record; remarkable fidelity of reproduction.

Limitations

Six institutions specified as a limitation the fact that no permanent record was produced. Nine held that one minute is too short a recording period. Opinion as to the comparative value of long and short recording periods varied with the use to which the instrument was put. Music, drama, and shorthand dictation could use a longer period more profitably. Corrective speech, clinical diagnosis, student analysis of his own voice, language drills, all use the short period effectively. Mention was made of the handicap in having recorder and speaker in one unit, or the need for remote control.

Additional difficulties were defined as follows: defective timing switch or difficulty with the timing motor, wowing, inadequate microphone, excess slack in the steel tape, excessive vibration, excessive noise level, defective mike cable, confusing control panel, incomplete obliteration, loose switch buttons, overheating of certain parts, noisy switches, too frequent repairs on amplifier and replacement of tubes, exposed mechanism tempting meddlers, slippage of drive belt.

The machines purchased by the Committee on Scientific Aids to Learning were among the first to come from the manufacturer's production line and the Committee's schedule, which involved the intense use of each instrument in three institutions in the course of

a single year—with the consequent packing and handling incident to shipment between institutions—probably caused them to see harder service than they normally would under ordinary conditions.

Many of the above defects have been corrected in later models. In fact the manufacturer lists the following improvements on present production models: larger and sturdier cabinet of better appearance; loud-speaker mounting in cabinet giving better acoustic response; new control panel; new type quiet motor; ball bearings on rollers; new type bakelite rollers; rollers mounted in rubber to decrease noise; dental belt drive resulting in smoother and more dependable performance; cabinet treated acoustically to minimize noise; forced draft ventilation; new amplifier—better low frequency response and greater signal-to-noise ratio; jack for connecting outside volume indicator; jack for connecting manual recording switch; steel frame for greater sturdiness.

The users in these experiments made suggestions for the improvement of the instrument. Nine institutions recommended that the recording time be lengthened, the suggestions varying from two to thirty minutes. Two suggested that there be a dual control allowing a longer period at will. A new machine, now in production, is designed for two-minute recording.

Less frequent desire was expressed for the following features: remote control or separate speaker, larger speaker, increased volume on playback, longer mike cord, directional mike, means of controlling emphasis on high or low pitch, back spacing device, carriage for moving the machine, plug for direct transcription on acetate disk, ear phone outlet, multiple mike connections, speech control.

VALUES

Among the comments that revealed the practical, educational value of the instrument were the following: As a motivating device it stimulates interest in improvement; the individual becomes conscious of his own improvement as a result of the opportunity to hear himself as he practices. It saves time which is otherwise consumed in oral instruction and explanation. It convinces the poor students of defects which they otherwise deny or remain in ignorance of. Students are generally unfamiliar with their own voices and this enables them to hear themselves as others hear them. It is an aid in ear training, discrimination, and motor control over speech.

A more adequate index of the usefulness of the instrument is revealed in quotations selected from the reports.

Quotations

"The students became conscious of their mistakes in foreign language pronunciation and intonation. They were anxious to sound well before their classmates and worked hard on these items. The contribution to our work was very great. Many of the students improved as much as a hundred per cent."

"In teacher training [magnetic tape recorder] will prove an invaluable aid in diagnosis for the discovery and correction of vocal defects before the prospective teacher is out in the field where voice and tone production are so vital."

"The instrument made possible an illustration of the place of voice in the expression of personality. It is an outstanding motivating device. The immediate reproduction stimulates interest in improvement."

"A well equipped speech laboratory needs both the [magnetic tape recorder] and the disk recorder. They are complementary, and each becomes a more effective teaching aid when used with the other: the former for frequent economical practice, the latter for permanence and quality of reproduction, as well as its various other uses as a Public Address system, etc."

"In the speech clinic it soon became indispensable. It is one of those things like the automobile that we got along fairly well without until we have had it, then it becomes a necessity. . . ."

"The dull student seemed shaken into speech consciousness and the good student seemed delighted with the idea of finding so accurate a reflection of an aspect of his personality."

"Especially commendable is its use in the correction of minor defects in speech where the student may observe in short snatches his habits of poor articulation, lisping, hesitancy, bad tone quality, or incorrect pronunciation. Students with foreign accents, more than any other cases, reported its helpfulness. . . ."

"The advantage of a minute's worth of a student's voice laid out on the dissecting table lies in the professor's ability to be very specific. The instructor may often say to a student, 'Your enunciation is sloppy. Make it clear and clean cut.' And he may demonstrate for the student, but until the student has actually heard himself he either discounts the instructor's criticism or fails to understand it. However, when the instructor plays the recording, and says, 'Now listen to this passage right here,' the student is really impressed—oftentimes to the point of heightened stimulation. . . ."

"I feel that the tape recorder is a good teaching device if only for

the reason that it brings home to many students who have never heard their own voices how ineffectual and inadequate their voices really are."

"It is obviously helpful in pointing out certain speech deviations to the student whose attitude is 'I never could have said that.' It is also helpful to the student who thinks only of what to say and does not hear how he says it."

"I have personally found it much easier in some cases to discover faults in students' speech with the recorder than without it, for I can separate the speech from the person and rule out many of the so-called personal factors which interfere with straight person-to-person judgments."

". . . The repeated recordings also aided the student to become conscious of voice to the extent that he could recognize defects without the aid of the machine. . . ."

"We found the use of the magnetic recorder had several advantages over the permanent record for this purpose. In the first place, if the student had never spoken before a microphone, he was necessarily nervous and ill at ease while making his record. The permanence of the impression being made disturbed him and created an entirely unnatural speech reaction. With the perishable impression such as the tape machine made, however, the student soon lost his nervousness and began to speak much more natural voice."

"The faces of the students as they heard their voices being played back were unmistakable indications of their absorption in this experience."

(Student's evaluation) ". . . we speak for the first time into the steel tape recorder and sit back waiting for a suave voice to record. Blurbs of nasality, jerkiness, harshness, and horrible vowels shriek at us. If the proof which the recorder gives does not make the speaker want to work for improvement, the fault lies with the shiftless person—not the machine. In my estimation the machine has been the most effective aid I have used. I can hear faults in others' voices, but until I hear my own cords make them, it is difficult to do anything about it."

(Student's evaluation) "The tape recorder made me realize for the first time that my voice needed correction. After listening to the transcription of my voice on the tape, I resolved to correct the obvious condition. With the aid of this machine I was able to check my progress and to determine what pitch and other qualities of voice were desirable for me. It seems to me that this machine forms an integral part of any speech work."

(Student's evaluation) "I am able to learn more about my speech defects in five minutes with the recorder than in five hours' practice and consultation with other students."

THE PLATFORM INTERVIEW AS A DEVICE TO SECURE DOMINANCE

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HOW MANY of our students of public speaking fall short of their potentialities for no other cause than a lack of confidence in the interestingness and importance of their own impressions? I am not speaking now of the individual who fears for his own personal appearance, his voice control or his knowledge of his subject. These fears are quite different from the lack of an urge to dominate the speech situation.

As Murray,[1] among others, has pointed out, this propensity to be unduly submissive is generally the result of a felt lack of social approval in earlier speech experiences. Significant personality changes in the acquisition of dominance are to be brought about only by a garnering of increased social approval. It is perhaps needless to say that in the case of the intelligent young man or woman this social approval must rest on a firm base of worthy performance, preferably in the same field in which there has heretofore been a feeling of insufficiency. In public speaking the excessively submissive student is faced with a vicious circle. Lack of approval causes a lack of dominant attitude which causes inferior speaking, which again comes back to lack of approval. It is my purpose to show how the platform interview in public speaking classes may be used to facilitate the breaking of this chain and the gradual restoration of dominance.

The platform interview involves essentially a speech partnership between one individual who possesses certain information or impressions and another individual who understands speech organization and the felt needs of the given audience. Let us summarize some of its salient characteristics. The interviewer controls the outline and development of the speech while the person interviewed furnishes the subject matter. The interviewer is characteristically well trained in appraisal of audience needs and desires. He understands the occasion

[1] Elwood Murray, "A Study of Factors Contributing to the Mal-development of the Speech Personality," *Speech Monographs*, III, 95.

and has analyzed it with care. The person to be interviewed need possess little knowledge of platform speaking and no facility at all with speech organization. The chief province of the platform interview as a speech form lies in securing for a given audience the information and impressions possessed by a man who though perhaps very able in some other field is either too busy, too lacking in speech training or too submissive in speech attitude to do well the job by himself.

Every student who lacks dominance rationalizes his lack as a fear and dislike of exhibitionism. His great fear, as he understands it, is that he may seem to be showing-off. Now, both exhibitionism and the suspicion of exhibitionism are precluded by the very form of the platform interview. The interviewer is in attitude the rather humble questioner, the embodied voice of the audience seeking to hear and to find out. Nor can the person being interviewed ever be considered in any way presumptuous. Not only is his status that of a guest upon the platform, but his every remark is in reply to a voiced request and the whole framework of his speech is built and controlled by another. It is this essential dichotomy of the platform interview which makes possible a praiseworthy platform experience by students having extremely submissive personalities.

Well defined, objective experimentation with the platform interview has not yet been undertaken. Results thus far reportable are the favorable judgments of students and instructor in those classes in platform speaking at the University of Michigan in which it has been employed.

Platform interviews are assigned at about the midpoint of the semester, after the student has acquired some first hand acquaintance with platform situations and at about the point where he is ready to be set to work on the finer aspects of platform technique. By way of preparation the essential provinces of interviewer and person interviewed are made clear at the outset. The special need of physical directness, the requirement that both parties to the interview address themselves not only to each other, but also each to the whole audience, is made clear.

Each member of the class hands in a listing of two items of knowledge or experience in which he exceeds other members of the class. These are usually non-academic and non-technical in nature. Each listing is given to a student chosen in every case for his lack of special knowledge or experience in the fields indicated. The interviewer makes a choice of one of the two topics and plans the organiza-

tion of the interview. A brief preliminary conference to define the scope of the interview is allowed, but anything in the nature of practice is prohibited. Chief responsibility for the success of the interview is laid at the door of the interviewer for with him rests the general shaping of the speech situation. Each member of the class at different times appears as interviewer and as interviewed. He thus comes to appreciate on separate occasions the necessary qualifications for each of the tasks.

The absence of sustained spontaneity makes an elevated oratorical appeal impossible in this type of address. On the other hand, the opportunities for impromptu secondary themes of personal banter between the participants makes possible a liveliness not common in most platform speaking situations.

In the personal interview with the instructor which follows each platform experience the student whose need is to build dominance is shown the comparative ease with which at least relative success was achieved in both instances. Evidences of audience interest are recalled to him. He is made to understand that the questions asked by the interviewer are always present in the minds of the listeners in any speech situation and that it is the duty as well as the privilege of the speaker to so assert himself that these questions are answered. It is suggested that in the following speaking assignment the student early in his preparation list the questions which his topic may raise in the minds of listeners and then use these interrogations in the place of declarative sentences in building the plan or outline of his speech. It is further suggested that he may if he cares to, go yet another step and open each of the several divisions of his talk with direct use of the personal pronoun in the second person, stating the question which, "You, the members of this audience are no doubt asking in your own minds at this juncture."

A decade ago Latham[2] wrote that the great difficulty is, "To get the students to trust their own impressions and give themselves up to the purpose of sharing them with their fellows in any thought realm outside of the coldly rational." The small child who has as yet known little of those social conditioning processes which later clutch all of us in their grasp is not restrained in the free expression of his feelings. The fortunate adult whose early experiences include an optimum of social approval will know only such restraints as belong to the mores of the community. For the less fortunate personality

[2] Azubah J. Latham, "Abandon, a Characteristic of Perfected Speech," QUARTERLY JOURNAL OF SPEECH, Vol. XVI, No. 2 (April, 1930), 171-175.

malconditioned in the formative years there is needed a rebuilding of native dominance, or as Latham phrases it, "That regained spontaneity of the child, selected and developed into abandon." This is not dominance in excess of good taste, but only release from deforming inhibitions. There is no better vehicle than a successful speech experience and, of platform speech experiences, the platform interview is the one in which success is most predictable.

THE CASE METHOD OF SPEECH EXAMINATION

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FEW speech teachers seem satisfied with existing types of examinations used in their fundamentals courses. The reason is apparent enough. Most regard the fundamentals course as a *tool* subject, much different in nature from the survey type of course which constitutes the body of any curriculum. Not possessing the conventional body of factual material for student assimilation, the tool subject lacks the usual obvious subject matter over which the student is to be tested at the end of the term. This confounds many teachers to the degree that they decide written examinations are not worthwhile anyhow, and that the situation is best met through the substitution of a term speech for the final written effort. But this solution fails to give complete satisfaction. Despite its peculiar nature, the fundamentals course does have a definite body of subject matter consisting of a considerable quantity of theory and technique related to the composition and presentation of the speech itself. Many claim that this theory and technique have not as yet been successfully assembled in any one single text book. This is probably true enough. But it is not because the formation of an adequately comprehensive test requires an unusual amount of research on the part of the instructor that we speech teachers tend to avoid the written examination. Nor is it because we question the value of somehow testing a student's knowledge of this type of subject matter. Rather, it is because experience has shown us a lack of correlation between high scores on thorough written examinations and improvement of actual performance in speech making.

That the "case" method of speech examination may offer a solution to the problem is not an entirely new thesis. At least one expert in speech education, Professor Harry G. Barnes of the University of

Iowa, has recommended it as a substitute for the more conventional types. He has defined it for his graduate course in "Methods of Teaching Speech" as "the confronting of the student with problematic situations in which he must exercise judgment as to the application of specific principles." In other words, each student is presented with one or more verbal problems related to the speech situation. Theoretically, these problems are based upon the speaker's own case history; they contain constant reference to his needs and abilities as a performer, and their successful solution requires a thorough knowledge of the theory and technique necessary to a rapid and permanent improvement in the student's utilization of his own capacities. They make no attempt at all-inclusiveness; their objective is not to survey the student's knowledge of the whole speech field, but to test his ability to apply such specific principles as pertain to his own present and future problems.

So far, I have found no teacher of speech who objects to the educational philosophy underlying the case method of examination, or to the assumptions which its use seems to demand: namely, that the primary design of the fundamentals course should be to improve the student's use of speech as a tool; that no comprehensive testing of an entire group's grasp of theory can alone determine satisfactorily each individual's grasp of the theory most essential to him in handling this tool; and that this testing of the individual is most effectively done through setting up realistic and problematic situations whose solution requires both knowledge and application of specific principles, rather than just a supply of information alone. What, then, has held back widespread use of this method of testing individuals instead of entire speech groups? The answer would seem to be merely that no one has as yet attempted the task of constructing an adequate series of problems, following up this effort by making his product available to speech instructors at large. Apparently the assumption that a different set of problems would have to be constructed for each separate student in the class has made the effort seem too formidable to teachers, always hard-pressed for time. At any rate, so far as I know, case examinations had not as yet been published or even experimented with when we decided last spring to try them out here on the Agricultural Campus of the University of Minnesota. In the belief that our experience may be of value to other speech teachers, I should like to report the results, thus far, of our experimentation with this method of testing.

Our fundamentals course is of the three-hour variety for a term of eleven weeks, with a twelfth week set aside for examinations. The

fact that no class sessions are regularly scheduled during or after this twelfth week emphasizes the superficiality of a test purely designed to assist in grade distribution, particularly when many of the students leaving the course do not even return later to secure their papers and note which of their answers were right and which were wrong. Last spring, in an effort to produce a final examination which would justify its usurpation of one-twelfth of the quarter, by correlating with and improving the oral work of the student, I determined to move the comprehensive test to the midquarter—which would permit its later review in class—and to experiment with case examinations for the final.

Time did not permit the constructing of problems for each of 78 different students, but small group tendencies within the total enrollment seemed to justify establishing some dozen categories under which to classify the entire number enrolled. The textbook we were using lent itself readily to the experiment inasmuch as it lists eleven basic attributes of speech making, and presents an arrangement of references to 20 standard speech texts for those who would secure through supplementary reading additional knowledge of theory and technique related to any or all of these eleven attributes.[1] More as a

[1] H. G. Barnes, *Speech Handbook*, Seventh Edition, Athens Press, Iowa City, 1939.

The 20 texts used as references are:

E. Avery and I. P. Coffin, *Self-Expression in Speech*, D. Appleton and Co., New York, 1933.

E. Avery, J. Dorsey, and V. A. Sickles, *First Principles of Speech Training*, D. Appleton and Co., New York, 1929.

A. Craig Baird, *Public Discussion and Debate*, Ginn and Co., Boston, 1928.

S. T. Barrows and A. D. Cordts, *The Teacher's Book of Phonetics*, Ginn and Co., New York, 1926.

S. T. Barrows and A. E. Pierce, *The Voice: How to Use It*, Expression Co., Boston, 1933.

P. R. Brees and G. V. Kelley, *Modern Speaking*, Follett Publishing Co., Chicago, 1933.

W. N. Brigance, *The Spoken Word*, F. S. Crofts, New York, 1928.

E. H. Davis and E. W. Mammen, *The Spoken Word in Life and Art*, Prentice-Hall, Inc., New York, 1933.

H. B. Gislason, *The Art of Effective Speaking*, D. C. Heath and Co., New York, 1934.

G. W. Gray and C. M. Wise, *The Bases of Speech*, Harper and Brothers, New York, 1934.

J. K. Horner, *Elements of Public Speech*, D. C. Heath and Co., New York, 1929.

A. H. Monroe, *Principles and Types of Speech*, Scott, Foresman and Company, New York, 1935.

J. M. O'Neill and A. T. Weaver, *The Elements of Speech* (Revised Edition), Longmans, Green and Co., New York, 1933.

time-and-labor-saving expedient than anything else, I decided to capitalize upon the arrangement of our textbook by classifying my 78 students as accurately as possible under the headings suggested by these eleven basic attributes, and as a part of the preparation for the final examination, require each to do the supplementary reading suggested under his particular classification. The 20 standard texts were already assembled on a reserve shelf in our library, and previous inspection had revealed that the selection and classification of the sections recommended in each for supplementary reading had been carefully made by our author. Thus, by utilizing our text to the fullest degree possible, my task was reduced to constructing the series of problems required by the different case examinations in the following eleven areas of speech making: Choice of Subject, Choice of Thought, Choice of Material, Organization of Material, Use of Language, Projection to the Audience, Control of Bodily Activity, Rhythm, Pronunciation, Voice Control, Audience Response.

I am only too well aware of the inadequacy of the problems constructed and used, but in order to give the reader a more concrete idea of their nature, I include the following samples:

1. Georgine found that her chief problem in speech class was to find suitable subjects on which to talk. After three weeks she felt that she had exhausted her hobbies, so she started asking her instructor for suggestions. Then, three days later, her instructor asked the class to study carefully a page of the text containing the statement, "If you wish to drive your speech instructor to distraction, just keep hounding him for speech topics." She then turned to the *Reader's Digest* and used its articles for speech subjects until both her classmates and teacher began to criticize her every effort in this fashion: "Your speech needed rounding out; it lacked depth; and somehow you didn't seem to be really interested in what you were saying." In despair, she did some reference work in the texts by Sandford and Yeager, Williamson, and Winans, and found several suggestions of real value to her. On her own initiative she devised a set of requirements which she applied to each intended speech subject before speaking upon it. Now, pretending that you are Georgine, write a clear discussion of how the problem of finding suitable speech subjects can be solved.

F. W. Orr, *Essentials of Effective Speaking,* The Macmillan Co., New York, 1931.

H. A. Overstreet, *Influencing Human Behavior,* People's Institute Publishing Co., New York, 1925.

A. E. Phillips, *Effective Speaking,* The Newton Company, Chicago, 1924.

W. P. Sandford and W. H. Yeager, *Principles of Effective Speaking* (Revised Edition), Thomas Nelson and Sons, New York, 1934.

A. B. Williamson, *Speaking in Public,* Prentice-Hall, Inc., New York, 1929.

J. A. Winans, *Public Speaking* (Revised Edition), Century Co., New York, 1924.

C. H. Woolbert and J. F. Smith, *The Fundamentals of Speech* (Second Revised Edition), Harper and Brothers, New York, 1934.

Include personal experiments and devices you believe to be of value, a set of tests to apply to any tentative subject, and specific suggestions gleaned from your supplementary reading.

2. Write a detailed discussion in which you explain the essential differences between the organization of a speech and the organization of a written composition.

3. Marjorie did "A" work in all her courses in English Composition, but found great difficulty in putting ideas into words when giving talks in speech class. Redundancy and the overworking of three or four key words were often commented upon by those criticizing her speeches. List definite steps which you suggest she should take in attempting to solve her problem. Beneath these, explain a good follow-up procedure in each case where your original suggestion may fail of its purpose. Refer to the ideas of Brigance and Williamson whenever you feel them to be of practical value, but concentrate chiefly on expedients you have personally tried and found beneficial in attacking a similar problem.

4. Louise cannot seem to talk directly to her audience when called upon to speak. Sometimes she looks at the floor, sometimes at the ceiling, but mostly she stares out the window. Her criticisms complain that she seems indifferent, disinterested, lacking in vigor and vitality. In reality she *is* interested in her speech subjects, but is made embarrassed and self-conscious when she looks at her audience. At the top of a page list the steps of procedure which you suggest she should take in trying to solve her problem. Beneath these, explain just how each should be carried out. Quote Sandford, Williamson, and Woolbert as frequently and accurately as possible. Make clear the specific remedies mentioned in the article from the QUARTERLY JOURNAL OF SPEECH entitled "The Psychology of Stage Fright."

5. John speaks in a monotonous, flat, and colorless voice. He treats anger, fear, love, and hate without a single show of emotion. Rising inflection at the ends of sentences often annoys his audience. What are the definite steps he should take in changing his voice from being a liability in each talk that he gives, to an asset? List these steps, and write an explanation of them which will make clear to the reader four avenues of approach to the problem of voice control, the nature of personal devices which you have found useful, and specific helpful suggestions found in the books by Barrows and Pierce, Woolbert, and Winans.

All in all, the case examinations seemed to be quite stimulating to the students, so I repeated their use this fall quarter. Desiring to secure student reaction to them, I then mailed a questionnaire to the students whose addresses were available, and received 96 answers, comprising a 63% return from the total enrollment of the past two quarters. Despite the undeniable shortcomings of student questionnaires, the findings should be worth analysis and reflection. At any rate, here are the results, with the percents indicating the proportion of affirmative or "yes" answers to each question.

98% 1. The case method assumes that in a course in speech fundamentals, no comprehensive testing of the group's grasp of theory can alone

determine satisfactorily each individual's grasp of the theory most valuable to him. (This assumption is made regardless of whether the comprehensive examination be objective, essay, or a combination of both, in nature.) Is this assumption sound?

98% 2. Also, that the entire design of the fundamentals speech course should be to improve the student's use of speech as a *tool.* (In other words, although advanced courses may well be of a survey or specialized performance type, beginning courses should have *service* primarily in mind.) Is this assumption sound?

98% 3. Finally, that reality can be most closely approximated through the setting up of problematic situations whose solution requires the knowledge and application of certain principles. Is the assumption sound?

82% 4. A good examination should probably be educating as well as discriminating. Do you believe your case examination met both of these requirements?

89% 5. Did you like the inclusion of both objective and essay type questions?

89% 6. Do you believe the necessity of applying specific principles to given problems serves to establish those principles more firmly in your mind than would otherwise be the case?

63% 7. Have you had any occasion to make use of the principles identified with this examination since leaving class?

98% 8. Did the nature of the examination itself cause you to acquire a greater theoretical background for solving your personal speech problems than would otherwise have been the case?

98% 9. Did this examination serve to increase your interest in your personal speech problems?

82% 10. Presumably the case examination forced you in preparation to get acquainted with a variety of speech texts. Was this satisfactory?

89% 11. Were the problems with which you were confronted successful in their attempts to picture true-to-life situations?

11% 12. Do you believe the total number of examinations made out (11) was too few to permit of all class members getting problems to solve which were typical of their personal problems in meeting speech situations?

51% 13. Do you believe that the number of examinations was large enough, but that poor labeling of problems did not permit an accurate assignment of students to their proper examination classification?

53% 14. Was there obvious room for improvement in the composition of the problems themselves?

92% 15. Did your case examination really require the exercise of judgment on your part?

63% 16. Was the method chiefly depended on in acquiring your theoretical background—that of supplementary reading—satisfactory?

82% 17. Do you feel that your long midquarter examination was really comprehensive?

49% 18. Do you think that to be successful a case examination should always be preceded by a comprehensive examination?

89% 19. Do you believe the case examination works better in Speech—because of peculiarities of the subject—than it would in most other courses?

98% 20. Do you feel that the whole idea is enough worthwhile to justify an

attempt being made to improve and perhaps standardize these case examinations?

(Make any additional comment you wish on the back of this sheet.)

Signature .....

The signature blank was provided with the thought that a check of grades earned in the course might reveal either that strongest condemnation of the method of testing would come from those earning poor grades in the course, or that the chief praise would come from those securing the highest marks. The check was made, but such a trend did not exist in either direction. It was interesting to note that 46 of the students making replies took time to write additional comment on the back of the questionnaire. The comment was largely in the nature of elaboration or explanation of a "yes" or "no" given to one of the questions.

The present status of our experimentation with this method of testing does not warrant the making of definite conclusions. I should like, however, after a considerable study of student reaction and a recent discussion of the project in a graduate seminar, to express the following personal convictions respecting the case method of speech examination:

1. That the underlying assumptions of the case method are basically sound, and that students generally are willing to accept them in that light.

2. That the case examination in fundamentals courses in speech is much superior to the more conventional types prevalent; that it tends to educate as well as discriminate, to contribute as well as to examine; but that its *chief* merit lies in its ability to increase the student's interest in his own problem, and cause him to acquire a greater theoretical background for its solution.

3. That in reality the case method has long had a parallel in the examinations given in many science courses, the differences being that whereas the large-group problems used in the latter have been abstract and impersonal in nature, the small-group problems used in the tool subject must be kept much more individualized, personal, and intimate.

4. That while the problems and classifications we used were accepted by the students as being pertinent to their individual cases, and would seem to demonstrate the practicability of small-group classifications in substituting for separate examinations for every student, they certainly need revision and reclassification, with the inclusion of "Adjustment to the Speaking Situation" as a particularly needed category.

5. That on the whole the case method of speech examination is worthwhile and sound educationally; that it is more closely correlated to improvement in oral performance than other written tests; and that efforts will be made to improve and even standardize this type of examination as soon as speech teachers try it out and note its enthusiastic reception by their students.

FESTIVAL OR TOURNAMENT?

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FOR years the state tournament has been the chief institution for motiyating extra-curricular speech work in the high schools. Directed by zealous supervisors in sponsoring universities, high schools assemble in regional meetings, receive judgments and eliminations, and finally the chosen compete in a state tournament. The interest engendered throughout this competition supposedly promotes interest in speech events, and standards of excellence are extended throughout the high schools. The results of this method, in terms of interest and growth, have been highly satisfactory. Whether the tournament is the best device for emphasizing the fundamentals of speech training or of extending training has long been questioned.

There is always the danger that winning or losing may be taken to be the fundamental, and schools most in need of communion with good speaking get eliminated at the start. The *festival,* in contrast, is not complicated by decisions, and is open to all. Since 1936, Wisconsin has used the idea of a festival, under the less joyous name, *institute.* Iowa, too, holds institutes. In Wyoming, both festival and tournament are held at one time. Each of these states has, however, retained the decision tournament. Because the writer was puzzled as to how forceful the competitive element remained in state leagues, he sent forth that bothersome and not too reliable index of opinion, a questionnaire. It was sent to debate leagues which subscribed to the N.U.E.A. handbooks in 1939-40 or in 1938-39. Eighty per cent of the leagues replied. The directors were queried concerning the state of emphasis on competition. They replied, that in their states:

Competition is decreasing	6—22%
Competition is increasing	11—41%
No change	10—37%

The directors were asked also their own personal opinion on the merits of competition. They replied:

Competition is a bad element	6—22%
Competition is a good element	12—44%
Competition is a necessary evil	3—11%
[1]Competition is good and bad	5—19%
Undecided	1— 4%

[1] Those declaring themselves both for and against the tournament method explained that much depended upon the emphasis, whether or not awards were simple and subordinated, or elaborate and paramount.

With eighty-three per cent of these leagues reporting status quo or increasing emphasis upon competitive devices, and with about the same percentage of directors committed to tournament methods, it cannot be said that the festival idea is sweeping the country. Yet the usefulness of a festival or institute is so apparent, and the need for it so great, that such conferences should develop widely. The question then becomes: Is it necessary that festivals be developed in conjunction with tournaments, or can the festival replace the present competitive structure in the leagues of the country?

The experience of the Colorado State Debating League may be of interest to other leagues and to the thousands of schools which participate in league programs. Colorado has substituted festival for tournament, and in so doing has not suffered any tangible losses such as decreased membership of schools or a lesser number of students participating in the program. It came about in an evolutionary way, in a gradual revolt against the limitations of decision events. In 1914-15, the year of the League's origin, two teams which rose triumphant in inter-regional meets, were invited to the University in Boulder for a championship debate. As a result of the feeling that more schools and students should share the benefits of a state meeting, in 1926-27 the champion team in each district was invited. The limitations of this system irked members, however; so in 1932-33 no district winners were declared, and all member schools were invited to attend a state tournament at the University. Four years later the competitive element was further restrained when, instead of having teams debate for decisions, a board of judges merely rated teams without declaring winners, but selected from the whole conference a *first*, *second*, and as many *honorable mentions* as could be found. In this system, theoretically, no team was defeated, and the emphasis was entirely upon achievement. But so long as cups and ribbons were awarded the main issue remained, "Who won?" All awards and decisions were abolished in 1938, upon petition and vote of member schools. One of the petition signatories was the school which, a year before, had received first place and an armful of trophies. Colorado is now in its third year of the festival.

Perhaps we have enough experience to answer, tentatively at least, questions by persons who look apprehensively at festivals. Does not the quality of the speaking suffer, they ask. At a meeting of critics who have served our state tournaments for ten years or more, it was last year agreed that students are quite as capable and conscientious in festival as in tournament. It must be considered, however, that through the years, schools have been working to improve their

standards of speaking, and that many events in the state, other than League meetings, are competitive. Another question frequently asked is: Will teachers not lose their interest in coaching well if they are deprived of the opportunity to win or lose? In answer it can be said that the teacher who works only under pressure of competition cannot be very useful in the ordinary routine of teaching. If he must be goaded through fear of losing events, and even his job, his interest in speech training is not very firmly rooted. That ability to coach a winning team is an index of teaching ability never has been followed seriously by persons other than prideful school directors. It is our experience that elimination of awards and decisions causes neither student nor coach to shirk. The student works quite as hard for self-improvement and a good rating, as for defeat of a rival and a ribbon. The coach, in turn, takes quite as much pride in having his proteges learn and improve, as in collecting cups, or as is more often the case, in returning home trophy-less, to explain sullenly that he "was robbed." The fear that the discarding of tournaments will cause training in speech to suffer in quality has not been well founded in our experience.

From the point of view of state organization, however, the transition from tournament to festival is not so simple. The large leagues may well hestitate to jeopardize their size by discarding competitive motives for organization. Our league is small—about fifty schools—and the gradual movement away from tournament technique has substituted a genuine interest in inter-school practice and in statewide concourse, for the old motivation. Hence our increase in school membership of about twenty per cent under the festival program, with an increase in festival attendance of about forty per cent, might not be paralleled in other states. Indeed the larger leagues probably could not assemble in any one place all the schools which would want to attend a festival. If competition holds a league together, one would be foolish to advocate that the agency of fusion suddenly be discarded. The result of such action has been seen very clearly in the speech programs of colleges. When decisions were discarded in schools where rivalry had been the essence of the forensic program, loss of interest and curtailment of program frequently resulted. But in those colleges where coaches had built a program to serve the needs of speech training, the shift away from decisions merely changed the emphasis and not the size of the program. Into campus forums and institutes, into discussions of local issues and into extension speaking went students, who, a decade before, would have contested among themselves for the

honor of representing alma mater in a well-publicized intercollegiate debate. When high school speech programs are built upon self-improvement of the student and upon an expanding opportunity for training, state programs will suffer no loss in interest. Only when coaches see what they are doing in terms more fundamental than inter-school competition, can transition from tournament to festival be made without injury to the size of leagues.

It must not be assumed, of course, that any final word on competition as a pedagogy has been written. Many people believe that winning and losing teach valuable traits of character. Particularly is this held by some people, the tough-minded, who realize that life is competitive, and that one wins and loses in it. Two difficulties appear in applying this philosophy to speech events. One comes in that distractions result from confusing the impulse to win and the desire to improve. The second difficulty comes in attempting to explain why some contestants win and others lose. In "Life" it is recognized, often with some bitterness, that merit and award do not go hand in glove. The presidency, for example, does not always go to the citizen most deserving of America's highest award. In the "battle of life," when the relation between ability and award becomes casual rather than causal, we are prepared for it. Speech events exist, however, not for the purpose merely of having the *fittest* survive, but also for the purpose of having more and more people become *fit*. The events are basically educational, not political and punitive. To have to explain to a disappointed student that he happened to draw a judge who dislikes gesture, and he unfortunately is normally mobile, is an unpleasant task. Chance, thinks the student, should not enter a judgment made by capable men in an educational venture. These two difficulties of decisions, the confusion of purposes and the miscarriages of chance, seem seldom to be avoided satisfactorily.

True, people may assert that winning is incidental, that achievement is everything. The real emphasis is revealed in what is done. Through the bulletins issued by state leagues, one finds pictures of watches and trophies to be won, lists of winners, minute instructions on contested judgments, elaborate rules for selecting winners—and very little information about the larger purposes of speech training. Competition has a way of making other elements subservient to it. Nor does the element of chance seem to diminish. No scale on application has been devised that will permit men of judgment honestly to say, "This one person is the best—he excels all others in the state."

Some years ago, Professor H. C. Harshbarger, fatigued by petty

controversy over the details of conducting debates, declared: "When debates are held to accomplish acknowledged purposes much of the current discussion will disappear."[2] Is it not time to raise the question of the purpose organizations have in sponsoring all speech events? Why, for example, should that horror of events, the "dramatic reading," that bell-tolling Victorian institution without healthy counterpart in the world beyond, be continued in contests? Because students can be got to compete in untempered emoting, shall this contest be tolerated? Should we not say, this thing is a perversion, and has no place in our purpose of giving students training in speech artistry? Why should the *group discussion,* a form of discourse emphasized recently as a means of avoiding the narrowness of competitive polemics, be forced into a program where decisions are given? Is not the giving of a "best" in co-operative group interaction too ironical to serve our purpose? Should we not re-examine our league programs in terms of our larger purpose, discard those forms which do not serve it, and stop perverting new forms by squeezing them into the competitive pattern?

"The slogan for our speech institutes, and for all our speech education activities,"[3] writes Miss Almere L. Scott, Secretary of the Wisconsin High School Forensic Association, "is 'Not to defeat each other, but to pace one another on the road to excellence'." Such a slogan is an admirable purpose for a speech festival. If one followed it completely, it would give a clear-cut emphasis on *excelling.* We would be free of those excrescences, winning and losing, hard feelings and resentments. Most important, the student would receive the kind of training most useful to him. In her book, *The Activity Concept,* Mrs. Lois Coffey Mossman says of the kinds of competition:[4]

> Awareness of one's own achievement contributes to his self-respect. As he sees himself becoming able to do what he has not been able to do before, he grows in self-esteem. Building on this, a school should help a child to judge the results of his own efforts. He should evaluate his own achievement. It is sometimes effective . . . to have him keep a chart on which he records his score from day to day in a skill which he is seeking to master. Thus he competes against his former record. Such competition really means building a new self. *Any other sort of competition, however, should be scrutinized for its non-social element. A competition that looks for success at the expense of someone else is of very doubtful educational value. We need rather in the program of a school*

[2] H. C. Harshbarger, "Debate Purposes," QUARTERLY JOURNAL OF SPEECH, XVII, No. 1 (February, 1931) 95-99.

[3] Almere L. Scott, "Speech Institutes for High School Students," QUARTERLY JOURNAL OF SPEECH, XXIII, No. 1 (February, 1937) 83-85.

[4] N.Y., Macmillan, 1938, pp. 101-102. Italics inserted.

to give emphasis to building self-respect upon a foundation of successful effort.

Is not this purpose of self-improvement, the building of self-respect through improvement, a worthier aim than winning? To have students assemble, try for their best achievement, listen to the counsel of critics—and to listen in a friendly fashion—are these not better than the winning of trophies or the losing of them? And would not our great state leagues more purposefully serve the cause of speech education were they to move toward the festival or institute, and away from the tournament?

THE UNIVERSITY OF NEW HAMPSHIRE PLAN FOR FRESHMAN SPEECH CORRECTION

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UNTIL two years ago the University of New Hampshire offered no speech training to its freshmen. Sophomores, juniors and seniors could elect Public Speaking, Oral Reading, Play Production, Play Direction and Debating, but freshmen (those who had had debating or dramatics experience in secondary schools) were limited to a brief session of elective debating with some of the larger schools in the state or with freshman teams of other colleges. In their second semester, freshmen could elect Play Production. The University offered no remedial work in speech except such as the speech instructors might give in their public speaking and oral reading courses. Consequently a number of those who elected or were required to take public speaking were so defective that although many of them could achieve success in poise, public stance and audience relationship, they retained their particular speech impediment. Since enrollment in the public speaking course always included several such speech defectives, the corrective work done in the class often detracted from achieving the objective of the course. Students who had no impediments, although interested in the corrective procedure with their less fortunate classmates, marked time when they should have been delivering speeches. It was obvious that only remedial work given outside of the public speaking class and planned to meet individual needs would be the solution of the difficulty presented.

The problem was faced courageously in the spring of 1939 when, under the leadership of Professor Harold H. Scudder, newly appointed Head of the English Department, it was decided to drop the

traditional Freshman English Composition course and to inaugurate a new course: Elementary Written and Oral English, comprising a flexible system of tutorial instruction in written composition and in remedial speech, and made compulsory only for freshmen who failed the Cooperative English test (for written English composition) or the test in speech. This article attempts to give an exposition of the plan of giving speech training to freshmen in the University of New Hampshire.[1]

General Provisions of the Plan

The tutorial plan of giving remedial work in speech to freshmen (in general, the plan applies similarly to giving instruction in English composition) provides that:

1. All entering freshmen shall take a test in speech.
2. All freshmen who pass the test are excused from the remedial work in speech but are held responsible throughout their years of residence for the bachelor's degree from maintaining the minimum speech standard.[2] Failure to maintain such a standard will disqualify them for the degree.
3. All freshmen who do not pass the test are grouped according to the severity of their defects. They are then given training until such a time when, in the judgment of the instructor, they are able to meet the minimum speech standard. Like all other students, they are held responsible throughout their years of residence for the bachelor's degree for maintaining the standard.

Methods of Procedure

The Speech Test.—The speech test is given during the Freshman Week and the week following. Freshmen who enter the University later take their test immediately after registration. For purpose of checking and for the record, the instructor in charge of speech secures a list of all entering freshmen. Freshmen report at the speech office individually, where they fill out a 4″ x 6″ filing card, giving their full name, home and campus addresses, nationality, language spoken at home, previous speech record, medical record if any, and speech difficulties of near relatives.

The following, with variation, constitutes the test:

1. A casual conversation with the freshman, sometimes in the form of questions and answers.
2. Reading a short poem.

[1] For an exposition of the tutorial plan of teaching English composition to freshmen in New Hampshire, see Harold H. Scudder, The University of New Hampshire Plan for Freshman English, *Journal of the American Association of Collegiate Registrars,* Vol. 16, No. 2 (January, 1941) pp. 101-108.

[2] Minimum speech standard, broadly speaking, means acceptable, pleasing, distinct speech, free from monotony and other distracting elements.

3. Reading a short paragraph of prose such as "My Grandfather," "Arthur, the Rat," Lincoln's "Gettysburg Address," or a list of loaded sentences.
4. Another brief conversation, or comments, or suggestions.

The examiner makes notations on the back of the filing card, marks it "passed" or "failed," and dismisses the student.

The length of the test is 4 to 10 minutes. When it is obvious that a freshman is either very proficient or very defective in speech, he is listed as such and dismissed at once. Freshmen who are neither extremely proficient nor extremely defective are given 6 to 10 minutes.

A duplicate list of those who fail is sent to the officer in charge of freshman English composition.

Grouping the Speech Defectives.—Students who fail the test are grouped according to the degree or nature of their defects. The chief purpose of the grouping is to list the ones who shall be given priority over others in receiving speech training. Thus, students listed in Group I have priority over those in Group II, and those in Group II have priority over those in Group III.

Group I includes students who lisp, stutter, or have cleft palate or spastic speech, severe nasality, extremely high or low pitch, pronounced foreign language difficulties, etc. In general, this group is made up of those whose speech is so defective that without training they cannot engage in ordinary speech intercourse.

Group II includes students who may have defects similar to those in Group I, but to a milder degree. It includes all articulatory cases of a structural and of severe functional nature.

Group III is made up of students whose speech is marred by common sound omission, addition, substitution, occasional slurring, excessive vocalization, mispronunciation, etc. Their chief weakness is carelessness rather than inability to speak acceptably.

Methods of Tutoring.—Following the testing and grouping, each freshman is notified of the result of his test. Those who have failed are instructed to report to the speech office where they arrange a schedule of individual conferences with the instructors in speech. The schedule of conferences provides one period of 20 to 30 minutes a week for each student. The instructors frequently schedule two or three shorter periods a week for students who need frequent attention. They are told that they will not be released from training until they have improved their speech up to the minimum standard, and that achieving the standard is requisite for their graduation.

Students in Groups I and II are required to have at least two voice recordings, one at the beginning and the other at the end of their

training. These are frequently supplemented by short recordings. The object is to give the students a means which indicates whether the faults present in the first recording are being corrected and the speech improvement is becoming habitual in normal conversation.

Voice cases and others regarding which an organic etiology is suspected are sent to the Hood House (the University Health Center) for an examination by the University resident physician who submits a detailed report to the speech instructors on the findings of his examination.

Because of the small staff in speech and the number of students who fail the test, very few of those who are placed in Group III get the opportunity to schedule conferences with the speech instructors. They are given some speech training, however, chiefly in articulation and pronunciation, by the instructors in freshman English composition.

COMPARATIVE STATISTICS

	1939-40	1940-41
Number of freshmen tested	583	516
Number of freshmen who passed the test	234	329
Number of freshmen who failed the test	239	187
Number of freshmen in each of the groups		
Group I	32	21
Group II	81	64
Group III	126	102
Number of freshmen given speech correction by speech instructors,	80	60**
but who did not pass at the end of the college year	6	6**
Number of freshmen "reported back" for more speech training	9	0**
Number of sophomores (freshmen who took the speech test in 1939-40) referred to the speech instructors for more speech training		5**
Average number of periods devoted to each freshman in corrective work	13	8
Number of freshmen in Group III who were given corrective speech work by instructors in freshman English composition	*	*
Number of freshmen in Groups II and III who did not receive corrective work from instructors in speech	159	127***

* No statistical data are available. However, a survey of the work in speech done by the six instructors in composition indicates that every instructor has given some speech training to his freshmen, the amount of time ranging from 2 to 15 per cent of the conference periods. One instructor has prepared a list of commonly mispronounced words which he requires his freshmen to master. Two instructors check up on all badly pronounced and articulated words, insist that bad spelling can be corrected by teaching the students to pronounce cor-

An Evaluation of the Plan

Favorable Aspects.—Although the plan has been in use only two years, certain valuable features are already discernible.

1. The fact that all freshmen are required to take a speech test has increased interest in a college subject which until two years ago, in New Hampshire, was reserved for upperclassmen. Since the University recognizes that every student should be able to *speak* as well as to *write* the English language correctly, such added interest in speech has helped to facilitate instruction for students who need it.

2. Freshmen who have had speech training have been reasonably well prepared to take the public speaking course. A sampling of sophomore students who were given remedial speech work as freshmen last year reveals unanimous satisfaction with the type of instruction they received and the results they achieved. The eagerness with which freshmen have cooperated and their faithfulness in carrying out speech assignments attest to the general satisfaction with the plan.

3. When the plan was adopted, there was reason to suspect that teachers of freshman English composition could not be relied upon to give their students "some help in speech." The basis for such a suspicion was three-fold: (1) under the tutorial plan of instruction every teacher would have to carry a maximum load specifically in composition; (2) in general, only teachers who have had speech training of a prescribed sort are qualified to teach speech; and (3) since their job was to teach written composition, the teachers might not be willing to add a "side" interest. Fortunately for New Hampshire, all the members of the staff in composition are not only good speakers but also willing critics of their students' speech. Consequently they have rendered valuable service in speech even though they have not had the benefit of formal instruction in speech from the teacher-training angle. Their co-operation in sending to the speech office all students whose speech difficulties they are unable to solve further establishes confidence in the plan.

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rectly, and refer serious speech defectives to the instructors in speech. One instructor occasionally requires some of her students to postpone their regular composition lesson and devote one or several periods to oral English drill. Another reports that if his freshmen persist in using faulty speech, or fail to improve their speech under his instruction, he will not release them from their required tutorial work in English composition, regardless of their proficiency in the latter.

** As of May 15.

*** Twenty-five of these were receiving speech training on May 15.

4. Since students know that failure on their part to maintain a minimum speech standard during their years of residence for the college degree will jeopardize their chance of graduating, they have exercised at least for one year now reasonable care in speaking before class groups.

5. Contrasted with freshman speech courses that are required of *all* freshmen, the New Hampshire plan has eliminated all who are obviously good speakers and has concentrated only upon those needing the tutoring. There has been no "marking time" by anyone.

Possible Solution of Some of the Problems Presented by the Plan.—1. Since the plan provides that students in Group I shall have priority in corrective speech work, it may well be questioned whether the great amount of time devoted to the few in that group might not be better spent upon a much larger number of students in groups II and III, especially since some cases of severe stuttering, spastic speech, cleft palate speech and even nasality, are sometimes incurable. Should a speech correctionist devote 30 half-hour periods to a case of stuttering, with a mild hope of success, when he could devote the same amount of time to three or four functional articulatory cases with reasonable assurance of satisfactory results?

In New Hampshire, the decision to begin corrective speech work with the most severe cases rests upon the belief that mild cases can and will be treated in other English classes, particularly in Public Speaking, Play Production, Play Direction, Oral Reading, Varsity Debating, and freshman English composition; and that since severe speech difficulties will bar one from participating in ordinary speech intercourse, it is only fair that severe cases shall be given first consideration in a speech correction program. The speech instructors, however, use discretion in the amount of time they devote to individual cases. For instance, if and when it becomes obvious that a freshman with severe stuttering, or nasality, or spastic speech cannot be successfully treated, he will be reported to the officer in charge of freshman English composition and released from further speech work. Undoubtedly for such a student, an exception must be made in the rule requiring him to achieve and maintain the minimum speech standard during his years of residence for the bachelor's degree.

2. Because of the limited number of speech instructors, only about 35 per cent of the freshmen who fail the speech test are given tutorial instruction in speech, and some of them do not pass the test at the end of the year. Furthermore, in the case of a freshman who passes the English composition but fails the speech test and is listed in Group III, he will have no instruction in speech from the instructors

in composition, and he may never be called into the speech office for treatment.

Probably this situation can be ameliorated only when another instructor in speech is appointed. Since the soundness of the plan has already been proved, the administration looks with favor upon building the instructional staff to the minimum requirements. Judging from the experience of the past two years, a case of the type listed in Group III can be treated successfully in 10 half-hour periods. Assuming 10 half-hour periods a day and five days a week, it is safe to say that from 40 to 50 freshmen can be tutored in a ten-week period by one instructor. Thus, during an academic year, a full-time instructor can treat approximately 125 freshmen, or about the number listed in Group III.

3. Only 9 freshmen in 1939-40 and 5 in 1940-41 were "reported back" for speech training by instructors or professors in the University. This small number reported seems to indicate that faculty members either have no opportunity to observe the speech habits of their students, or feel unqualified to judge such habits, or are reluctant to report such of their students who are doing especially satisfactory work in their subject-matter. Obviously, to a plan that makes the student responsible for his speech usage during his years of residence for the degree must be added ways and means of getting the cooperation of the instructional staffs to report cases of faulty speech.

No survey has been conducted to find out why faculty members have not "reported back" a reasonable number of defective speech cases. Such a survey would be illuminating. One may be undertaken when the plan has been in use another year or two. Meanwhile, it should be noted that aside from merely having announced the plan to the instructional staffs, no effort has been made by the administrators to "publicize" it and to call repeated attention to its merits which depend to some considerable extent upon the active interest of every member of the teaching staffs. The problem seems to be not only to make staff members favorably and actively conscious of the need for better speech for the students, but also to acquaint them with the remedial speech methods used and results achieved in the speech clinic. If this is a reasonably accurate statement of the problem, the remedy for it is thereby suggested.

Conclusion

When the plan of providing speech correction on a tutorial basis for freshmen was launched two years ago, it was fully anticipated that weaknesses such as those listed above, and others, would appear.

It was freely stated that if the plan should be found weak at its core, it would be abandoned and another way of giving speech training to freshmen would be devised. It is now generally felt that although much refining is necessary, especially in the type of examination used, method of administering it, and in devising ways of checking freshmen whose speech training comes from instructors in English composition, the plan is essentially sound and its continuance justified.

REPRESENTATIONALISM VERSUS FORMALISM IN THE THEATRE

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EXAMINATION of the divergent theories of theatre art shows that, directly or indirectly, they derive from philosophic concepts. For art can be evaluated only according to the response it arouses, and this can be understood only by a philosophic determination of the nature of all experience. Since Kant identified and exhaustively analyzed aesthetic experience as a distinct field of behavior, philosophy has given formal recognition to the aesthetic field as a branch of its study. Art critics, and artists themselves, in so far as they have systematically evaluated their performance, have employed philosophy's conclusions. A notable example of this is the recourse of theatre practitioners, from ancient times to the present, to the authority of Aristotle. Another is that of the Expressionistic school which stems from Croce.

Yet in spite of this close relationship of philosophy and art, theatre practitioners and theorists have put aesthetic to the most discrepant uses. Although modern philosophy has achieved a substantial agreement as to the nature of aesthetic experience, the history of the recent theatre is one of rigorously opposed schools of thought and practice. Moreover, in many cases, opposing theories claim as their basis the same philosophic principles.

An evident reason for these discrepancies is the desire, not to find out the truth, so as to resolve differences, but to defend this or that view and discredit another, according to one's tastes or interests. Another reason is the resort to fourth-hand information of what philosophers have had to say, or to a cursory study of them and a superficial application of this study. This leads to a crudely careless misuse of terminology, and a baffling maze of contradictory definitions of arbitrary labels which defies the efforts of the most earnest

student to correlate them with theatre practice. The student of the contemporary theatre is caught between a cross-fire of charges and counter-charges under the labels, "realism," "formalism," "representationalism," "presentationalism," "symbolism," "expressionism," "illusionism," "pure theatre," and so on.

To the extent that the opposing theories represented by these terms rest upon unsound distinctions, a re-examination of them in the light of what philosophers have been agreed and explicit upon, ought to show wherein their differences might be resolved. With this in mind let us see what philosophy has to say that suggests a resolution of the conflict between representationalism and formalism in the present theatre. There are many phases of this conflict. At one extreme is the naturalistic code according to which drama must portray only life as it "actually" is. At the other extreme is the creed that would exclude from the theatre all referential ideas, even the word-text and life-like appearances. Less radical differences are those between the advocates of the probable and of what "feels real," on the one hand, and those who hold that the theatre must portray formal essences. The representationalist, generally speaking, accents "actuality" for its own sake; the formalist accents form for its own sake.

Now, we may be able to feel a difference between what is called "representational" performance and "formalistic" performance. But whether the difference we feel is what the theorists of the theatre say it is, is another matter. In line with an important distinction made by Plato and developed by Kant in his *Critique of Judgment*, contemporary philosophers (Croce, Santayana, Carritt, Prall, etc.) point out that appearance is never identical with reality. Any determination of reality must be made by metaphysical processes; specifically, by a union of sense data and the rationalizing activity of mind (*a priori* reasoning). But in its normal activity the mind is not concerned with reality metaphysically considered; it operates simply on the basis of empirical experience. Certain conditions are found to have certain effects upon one; and so, for practical reasons, and by a partially unconscious process of abstracting rules of conduct and habits of response from them, he comes to act in accordance with them. They become, for him, *necessity*. And this necessity *is* practical reality. The reality of those forces which we have abstracted as space and time and motion is exactly, for our experience, what the effects upon us of gravity, light, moving objects, and sound, have taught us to regard as necessity: the universal, the expected, the essence of sense impressions. No mental growth would be possible—we would remain forever in the embryonic stage, mentally—did we not abstract or *form*

from the otherwise unorganized sense data about us numerous classifications serving as use concepts. We comprehend anything to the extent that we abstract something about it from the mass of impressions presented by it, and thus fit it into spatial, temporal, or social systems that we have previously set up through abstracting processes of mind.

But we are *aware* of anything to the extent that something new or unusual is presented by it; that is, something about it (or the complete situation of which it is a part) that has not before been wholly abstracted. That which is entirely abstract is that which is completely *familiar*. If it were possible to have a completely familiar situation, we would be unaware of it. Such situations are approximated in the case of familiar objects of use such as the student's desk, the carpenter's hammer, or the straight stretch of road before the car driver. We know that the student seldom is aware of his desk; the carpenter does not see, and is not conscious of, his hammer; the car driver often cannot remember a stretch of road over which he has been travelling.

Anything "feels real" to the degree that 1) something new presented by it or related to it makes us aware of it, and that 2) something familiar about it—that which we have previously abstracted from similar situations—makes it comprehensible to us. The aesthetic in any situation is the unusual, the unabstracted; the practical in any situation is the abstract—that in it which has been previously organized into concept for use. In other words, the aesthetic is what makes us *aware;* it is the delight of cognition, the joy of contemplation (when the contemplative awareness ceases to be pleasurable it will be discontinued, unless ulterior aims sustain it).[1]

But the aesthetic response is not a distinct mental process, cut off from other life responses. It is a phase of all experience. No response is possible without volition; and an act of volition is the formulation of personal desire regarding any situation. Thus, aesthetic response is not distinguishable from other responses by being free from personal desire, but by the kind of expression or behavior which satisfies this desire. Specifically, wherever awareness is satisfying *as* awareness, desire and its satisfaction are identical. The degree of this identity in any experience determines the dominance of the aesthetic quality of that experience. This fact explains Santayana's definition of beauty as "pleasure regarded as the quality of a thing."[2] It also

[1] Prall, *Aesthetic Analysis*, pp. 146-147; see also, pp. 83-90.
[2] *The Sense of Beauty*, p. 52.

explains Croce's analysis of the aesthetic as "intuition,"[3] and Kant's fixing of the aesthetic field as the meeting point of understanding and will.[4]

Brief as is this summary of philosophy's position regarding the relation of the aesthetic to other experience, it may serve to show wherein the popular notions of formalism and representationalism are unnecessarily divergent. The crux of the matter is that, rather than being at opposite poles, form and representation are basically the same thing.[5] We have seen that when the mind forms impressions into a comprehensible unity, it abstracts. Similarly, as it apprehends, from a group of impressions, a representation of something other than these impressions as such, it *forms* them. The forming capacity of the mind is equivalent to the representing capacity of an observed object or situation. The relevance of a situation to the total complex of one's past experience is the measure of its representational content, just as it is the determiner of its form. Whether or not that in the perceived object which contributes form or representation to the experience may be identified and expressed in word-language as this or that life-like object, is immaterial. To prefer a so-called "abstract" and "non-representational" pattern of lines, colors, lights and shadows to one of human characters portraying a more or less typical situation, is not to prefer formal to representational art. In so far as the former is at all comprehensible, the lines and colors will *represent* forces, tensions, movements, and so on; and the more purely abstract the pattern is, the more purely representational it will be. One type of pattern may be more or less intensely interesting than the other, depending upon how much it affords for contemplation over and above what the perceiving mind has previously abstracted, and upon how profound are the life-desires that are being satisfied by the act of contemplation.

It is entirely correct to say that true art is form; for art is distinguishable in function from nature only by its capacity to cast into comprehensible form those impressions which, because of their usually chaotic state in nature, do not often achieve a unified expression, and frequently are not even perceived. But to say that art is form is quite different from the claim that the specifically aesthetic delight is the form, if by form is meant form proper, which is *abstract form*. For *concrete* form is a particular case which embodies form, and is

[3] *Aesthetic*, trans. Douglas Ainslee, 2nd ed., pp. 4, 8, etc.

[4] *Critique of Aesthetic Judgment*, trans. Meredith, pp. 59-60, etc.

[5] Prall, *Aesthetic Analysis*, pp. 87-91, 157-159. See also, Croce, *Aesthetic*, pp. 7-8, 16, 33-34, 97 ff.

thus apprehended as this or that kind of thing, but which is in some way unique, and distinguishable from all other particular experiences. In the pure aesthetic experience (which excludes the critical process —the disintegration of the perceived object by analysis of it in its various parts) form and content are always the same. An aesthetic situation can no more be experienced as a dualism of form and content than can movement be experienced as a phenomenon of either time or space without the other.[6]

Confusion is often caused in the evaluation of theatrical types by failure to appreciate that always the effect of a given stage pattern is determined, not by a critical diagnosis of what is there presented, but by what the past experience determines one to perceive there. To the spectator accustomed to modernistic design, Belasco's "representational" settings, replete with nicknacks and fussy details, may seem distractingly chaotic. But the familiarity of the playgoer of Belasco's day with such profusion of details, rendered them so "expected" that their *absence* would have constituted for him a distracting fault in form. Through repeated use, such settings were not seen in detail, but only as familiar scenes lending requisite atmosphere and comprehensibility to whatever of concrete interest the total presentation afforded. Thus, the fussy details rendered such scenes quite as formalistic, and for the same reasons, quite as representational, for the theatre-goers of three decades ago, as are the bare-featured settings of today.

Advocates of certain "pure theatre art" types of performance brand as "representational" or "conventional" those dramatic performances which they regard as either too typical or too arbitrary, and admit as pure art only those representational and conventional features of which they happen to approve, but which they do not term "representations" and "conventions."[7] But just as we have seen that, according to philosophy's conclusions, no drama can succeed without a formal and representational basis, neither can it succeed without convention. In its effects upon felt awareness, convention is the same as the abstract or representational. It is what the mind has abstracted for use in a certain phase of life. Through convention, the individual apprehends at once the relevance of certain impressions to given situations, so that the mind may be free to contemplate whatever is concretely new and interesting in them. However much the advocates of impressionism and other new art-types may deplore

[6] See Schiller on "Living Form," *Aesthetical Letters and Essays,* XXV.

[7] Alexander Bakshy, *The Theatre Unbound;* ch. on "The Aesthetic of the Theatre."

realism and conventionalism,[8] wherever life-likeness does not afford the requisite familiarity, conventions must supply it. The picture-frame stage, the platform stage, the constructivist setting, are all conventions—if they serve their purposes. The theatre itself, whether we regard its implications as illusion or "frank make-believe," is likewise a convention. In fact, the farther is the element, to be used as a condition of art, from what is typical of life-situations in general, the greater is the need for conventionalizing it. No one not knowing through conventional reference that a lion is a symbol of courage would find it readily significant as such. Similarly, to the uninitiated, the constructivists' rope ladders and chutes, and the realists' peep-hole stage, with its unlife-like complement of furniture and actors facing the imaginary fourth wall, would be distracting oddities.

Whether a given play performance is too conventionalized, can be decided, and is decided, for the spectator, not by the deductions of the theorists, but by the extent of his pleasing interest in it. Public disinterest, in defiance of artistic creeds, compelled the breaking away from the stultifying Egyptian canons of sculpture, from the slavish formalism (and at the same time, slavish representationalism) of Roman art, and from the stale conventions of the French neo-classicists. Similarly, public ignorance has retarded the acceptance of new *forms,* until general acquaintance with them has made them truly conventionalized and formal conditions. For example, Ibsen's plays, *A Doll's House* and *Ghosts,* employ social-concepts forms which audiences of the decades immediately following their appearance refused to accept as representative notions; that is, they had not abstracted from previous experience the concepts Ibsen used as formal patterns. A comparable resistance, amounting in many cases to a similar feeling of personal offense, may be noted in the popular reaction against new musical *forms* involving quarter-tone harmonics. It is interesting, on the other hand, that with the change that has come in social views since Ibsen's day, those of his plays that rely most fully for their interest upon social concepts are becoming the least attractive to audiences; for these concepts are now quite familiar, and therefore much of the content of these plays is so abstract as to possess little or no concrete interest.[9]

This sample application to theatre performance of philosophic principles is entirely too sketchy to be conclusive. But it may suggest

[8] Kenneth Macgowan, *Continental Stagecraft,* pp. 5, 24-26, etc.

[9] See Joseph Wood Krutch, *The American Drama Since 1918,* p. 22.

how the employment of philosophic analyses might absolve certain confusing discrepancies in theatrical theory.

A CURRICULUM PLAN FOR A MAJOR IN PLAY DIRECTION

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ON THE Stage Door of the American Theatre hangs a sign, "Wanted: Thousands of Trained Directors." The sign has been there a long time but in the last decade it has become so large that even those who never use the Stage Door can see it. Today when new fields of opportunity are vitally needed this fresh challenge to the college training ground is highly stimulating.

That the task is only now becoming defined is not strange. This new character in theatre, the modern director, has been created in the last half century. The amazing transition of the American Theatre from a business on Times Square into a national institution has gained its greatest momentum in the last decade. Today seven hundred colleges, a thousand communities and twenty-five thousand high-schools produce plays. A public numbering millions is doing its part in supporting its local theatre. The high obligation that public and player shall get their deserved rights and that devotion to good theatre shall be ever increasing, rests on the Director.

That the quality of the national theatre has shown a gradual rise is almost miraculous since so little has been done to prepare leadership for the field. For some time it has been possible to get various degrees in Speech and Drama from our more progressive colleges. Yet the most casual observer will note that the great emphasis in curricula has been on Playwriting and on Acting. That was the obvious way to develop a Department of Drama. Twenty years ago, in the days when a school seldom produced a play save to raise money for some more dignified academic department, the very name of Director was vague and nebulous.

Today we are a good deal saner about the objectives of the American Theatre. We know that not many Pulitzer Prize manuscripts are expiring in obscurity. We agree that mere production of student written plays will not necessarily create a 47 Workshop. There are even radicals who believe that if this nation should write but twenty good plays a year the American Theatre could maintain

lively and interesting programs with the help of the plays already on the library shelves.

Acting also is being handled more sensibly. Now we know that the boy who can say Hamlet's lines on cue will not perforce put Maurice Evans out of work. Many college departments are now saying that the study of acting has as its first object an increased appreciation of the art and that even the more talented students may find in it only an absorbing hobby to be practiced all through life in their local community playhouses. In this enlightened day few teachers will say those unkindest words to bright pupils, "You ought to be on Broadway."

There is even a more wholesome attitude about working equipment. Too long we heard academic theatres say, "When we get our new building then we'll show you something. Our present set-up is hopeless." A good many millions were spent before some people could see that theatres that were good in ill-equipped quarters were still good even when they built fine plants. And the more surprising conclusion became obvious; that poor theatres are poor theatres even though you put them in million dollar houses. Theatre is not a matter of revolving stages and precious switch-boards but is rather of human minds and emotion; of human souls and imagination.

The college training ground must gain a sincere appreciation of the intricate and multifarious tasks inherent in the profession of the Director. It must be understood that this new and dominant figure of the theatre must be artist and business man; visionary and executive. The Director must be a diplomat and a journalist; master of all theatre arts and a magician who can make much beauty from little material.

But is it possible to create such super-men in the four brief years required for an A.B.? It is no more possible than it is to graduate symphony orchestra conductors after four years of undergraduate music study. And yet in both these select professions, as in many others, it is the moral duty of the universities to provide accurate and intelligent basic training. This will require clarification of and addition to most of the speech and drama curricula extant.

Too often today the A.B. in drama represents such a vague training plan that it equips the student no better for the direction of high school drama than for a career in Hollywood. Large schools would do well to offer four paths to the drama student beginning with the junior year. To the Playwriting, Acting and Technical courses should be added the Directing course. Department heads who complain there is no room and that the staff is overworked could well consider

dropping Playwriting, if they must, to make room for the Directing course. A growing field which today has at least thirty thousand theatres to be directed deserves a good deal more space than Playwriting which is not giving a living to a twentieth of thirty thousand.

Small colleges would do a more honest job, if they have only the facilities and energy to prepare students toward one branch of theatre, to get away from the current emphasis on acting and build a Directing course. All schools should begin to stress the truth that theatre is one of the most difficult professions and that even after the A.B. and a year of graduate work the aspirant is no more ready to practice than the M.D. student after his junior year of medical school. Too many regard theatre training as a trick profession no harder to master than the dictation and typing skills learned in a Business College.

Let us start by designing new first courses of Speech for the drama student. Instead of insisting that the drama major spend his first year in the Fundamentals of Speech Course used for the entire student body, plan a three-hour course that is based on speech as related to theatre and on the teaching of speech. This would involve some of the fundamental acting principles usually not reached until the second year and it presumes that the drama major has talent above the average. Some students would be revealed as unsuited to such a course. Why not discover their inaptitude at once and not when they have spent two or three years in the wrong field?

The second year should be the same for all drama majors with at least twelve semester hours during the year progressing far into theatre knowledge. Six hours should be of intensive, advanced acting principles and six of practical stagecraft. The rest of the first two years' work should be along general college lines except that it is apparent that dramatic literature, psychology and sociology are more useful than botany and foreign language.

Acceptance of applicants for the Directing course takes place at the beginning of the junior year. Judgment of the peculiar qualities essential to a directing career can best be done by a person who is also a Director. In those situations where the Head of the department is not also Director it will be necessary for the two executives to work together. Allocation of drama majors into the specialized courses is a heavy responsibility but similar executive judgments are necessary in most academic fields.

I feel strongly that the Directing major must be given three three-hour courses each semester in his junior year if he is to approach even a minimum training in the four years. This total of eighteen

semester hours in the third year would mean revision of curricula requirements in many colleges. Such revision is not, I maintain, necessarily radical if we recognize directing as a legitimate and opportune field of endeavor for the qualified student.

The first semester should include three hours of Design for the Stage; three hours of History and Methods of Stage Costuming and three hours of Directing Theory. Theory and Practice of Stage Lighting, Theory and Practice of Stage Make-up and Directing Practice would be the three courses for the second semester. All these should be taught from the viewpoint of a Director as distinguished from the approach of actor or technician. The directing course would be new to many schools but would be, necessarily, the most important six hours of the year. Such a course should not allow the student to attempt direction of any work that has to be seen by an audience. A beginning music student doesn't play concertos in public. A well taught directing course for the junior year will concern itself with the finger exercises of typical scenes from representative plays. Some one-act material can be used but not too much. Most directors know that the one-act is a very secondary part of their work. Nor should the directing class be prostituted as a laboratory for budding playwrights. If new manuscripts are to get any help from production they need the best directing mind on the staff. And the directing student who is really given a fair chance must be allowed to practice on proven material.

The senior year again gives the student eighteen semester hours in his field. Three hours of the first semester go to a course in Theatre Management. This work is to be set up and taught with recognition of the problems common to both academic and community theatres. The second semester has a three-hour course in Theatre Publicity. This would have to be planned to give the theory and practice of the subject from the lay-out of membership campaign publicity through all the story problems and publicity angles of a season. Program editing, special publicity devices and all related matters would be included in a well planned course. It might be possible to have this course taught in the Journalism School but even if the Drama Department had to plan and teach the course it should be included.

Perhaps the most important course of the entire undergraduate span would be Advanced Directing. This would need six hours each semester and should give the student an equivalent experience to that gained from the actual production of four long plays and two or three one-acts. The procedure should begin with play selection and follow logically through casting, rehearsal, designing of sets, cos-

tumes, lights and make-up down to an imaginary opening. I believe that a wider range of experience would be more valuable to the student than the usual practice of taking one play into actual production. From the director-training standpoint the real gain comes in doing the thousand preparatory matters and not in an opening night to see how good the manuscript or the actors are.

At graduation the directing major would have thirty-six semester hours specifically designed for his benefit. He would also have eighteen general drama hours earned in the first and second year. I do not believe this total of fifty-four credits is too large in an A.B. requirement of a hundred and thirty-six. For smaller credit requirements adjustment can be made to maintain the same proportion.

My hypothetical curriculum has not required even one actual public production for the student. Instead of causing dismay I believe this feature has value in economies of time and space for both department and student. Through the four years he has served on various crews of the major public productions as a stage manager as often as possible. I am wary of the term assistant director. Too often it has no real meaning in the academic set-up and it often tends to give the fledgling a false sense of values. But while our directing major has inflicted none of his mistakes on an audience he has spent a great deal of time learning something about the major principles of his chosen profession. He is now ready for specialization or, if graduate study is impossible at the moment, for internship.

The M.A. in Directing will have to be confined to the larger institutions which have the equipment and the theatres to allow the student a great deal of directing practice. These productions can be shown to audiences as long as it is certain that audiences get full value from them.

Three or four years of apprenticeship, plus summer graduate study, will fit the average Director for a job commensurate with his ability. Education of high school, college and community boards up to an appreciation of what good theatre leadership can and must mean is, naturally, one of the first steps. There are in America hundreds of Directors who have had to learn their job the hard way. They will be the first to work for improvement of the general leadership level. And many of our established Directors feel, I am sure, the need for well planned summer schools for Directors. I don't think one can know much about directing until he has carried through public performance at least twenty-five productions. Not many would enthuse over an operation by a doctor who told you he had only done a dozen operations in his life. Yet the surgeon deals with

only the physical body of one person. A director works with the emotional and spiritual lives of hundreds with each production.

The theatre as an American institution is just learning to walk. Nothing will bring it to splendid manhood more quickly than doing all we can to prepare the proper leadership. No longer can we ignore the need and say, "Why, we offer thirty-six hours of work in speech. We're not running a theatre school."

The theatre's future in America is limitless. Being created by and for a population that has the highest average of learning that a nation has known in history it is imperative that we recognize the challenge that such a theatre declares. It will take time. Curricula progress slowly. But we can take courage if we remember that twenty-five years ago any kind of a drama degree was just an heretical idea to America's higher education.

DISCUSSION, DEBATING, AND RESEARCH

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IN THE literature on discussion and debating one reads that these activities have many desirable outcomes to the participants and the audiences. One reads also that each has certain undesirable outcomes or that each lacks certain values developed by the other. If one considers the multitude of these asserted values and weaknesses from the point of view of one interested in experimental research, one's comment might well be brief: The only way to learn whether the asserted values and weaknesses of the various types of debating and discussion really accrue to those who participate in them and to those who witness them is to subject the various hypotheses to experimental research. The individual who is skeptical of the value of experimental research in such areas or is impatient of its slowness and deliberateness is, however, likely to ask the proponent of research two questions: In what ways can research assist in resolving the questions raised? If research can perform such wonders, why has it not solved these problems?

In answering the first question, the researcher would say that with appropriate measures, some of which already exist, research can tell us what outcomes accrue from these speech activities to the participants and to the members of the audiences. It can determine the extent to which these outcomes occur. By measuring the extent of occurrence careful research can determine which outcomes result from one activity only and which are found in greater degree in one activity

than in the other. Experimental researches may show that debating has outcomes not resulting from discussion, that discussion has outcomes not resulting from debating, that debating has certain outcomes to a larger extent than discussion, and that discussion has certain outcomes in larger measure than debating. Only experimental research with appropriate tools of measurement can give us the answers with any degree of certainty. Where appropriate measuring sticks do not now exist it is the duty of the research worker to develop such tools.

The second question is not so readily answered. Why has research not solved these problems relating to the merits and demerits of debating and discussion? There are at least four answers to this question: (1) Speech people have not been interested in experimental research, or generally speaking in any kind of research, until recently. Everyday practical problems held their interest. There was no time for the tedious work of setting up experiments, carrying them through to completion, and analyzing the findings. Debates were to be won, plays produced, contest orators trained, classes taught. (2) Appropriate tools of measurement did not exist. (3) Researchers in other fields for the most part worked on their own problems. (4) Research studies take time; the findings of experimentation accumulate slowly. Under the stimulation of workers in other fields, notably social psychology, pertinent findings have begun to accumulate. We may well, then, inquire what we now know in the light of experimental research of the merits of these speech activities, debate and discussion.

First, what do the findings of investigations and of experimental research studies tell of the merits of debate? We know that the highest paid employees of the Bell Telephone Company either engaged in debate or worked on the college paper while in college.[1] We have no proof, however, that the participation is the cause of the success, nor do we know whether participation in discussion or forum debating might also have been attended by success had they been included among campus activities. Robinson[2] found no real difference between the vocational success of former debaters, former athletes, and former students who were non-active in university extra-curricular life. Sward,[3] using a variety of measures in studying leaders in campus activities, reported that intercollegiate debaters have superior intelli-

[1] Charles H. McReynolds, "A New System of Debate." QUARTERLY JOURNAL OF SPEECH, XXVI, No. 1 (February, 1940), pp. 6-11.

[2] Rex E. Robinson, *Study of the Relationship between Intercollegiate Debating at the State University of Iowa and Vocational Success.* Unpublished M.A. Thesis, University of Iowa, 1933.

[3] K. Sward, "Temperament and Direction of Achievement." *J. Soc. Psychol.*, Vol. 4 (1933), pp. 406-427.

gence and do superior academic work. The man debaters show a marked introvert tendency and fairly extreme inferiority feelings. Woman debaters are extraverted, though they admit mild inferiority feelings. Sward concluded that debating appears to indulge, among other things, an unsocial, insecure temperament in men, and mildly insecure, though extravert makeup in women. There is, of course, no evidence that these traits are due to the debating. Debating may attract the sort of individual who has these traits. To the writer's knowledge there have been no other investigations of an objective nature in the area of debating. The other asserted values and deficiencies of debating have not been demonstrated. We do not know whether debate develops numerous personality traits, some desirable, others undesirable; whether it develops attitudes of tolerance or intolerance, of social mindedness or predacity; whether it develops sound or unsound thinking; whether it develops habits of effective or ineffective speaking; whether it develops standards of ethical conduct or skills of sophistry and trickery; whether it develops skills of analysis and weighing of evidence or the lack of these skills; whether it develops a scientific approach to problems or an unscientific approach; whether it trains for life or does not train for life. It has been asserted that debating does all these things and more to the participant. It has also been asserted that debating has certain values to the audiences. But aside from a few studies in changes in attitudes and shifts in opinions we do not know whether debate moulds public opinion, whether the debater as a listener has ability to give a critical appraisal and hesitant acceptance. We may say, however, that testing these asserted outcomes constitutes numerous problems for experimental research.

Second, what do the findings of research studies tell us of the values and deficiencies of discussion? With reference to this question we have the findings of several experimental studies upon which to base our answer, for researchers, particularly in social psychology, have been interested in the co-working group and incidentally in discussion as one form which such a group takes. We know that in most instances the *product* of the group is superior to that of the average individual working alone, the amount of the superiority ranging from almost none to a great deal, depending probably but not definitely on the nature of the task and the make-up of the group. Bechterev and Lange[4] found the group superior to the individual in recollection of

[4] W. Bechterev and A. Lange, "Die Ergebnisse des Experiments auf dem Gebiete der Kollektiven Reflexologie." *Zsch. f. angew. Psychol.*, Vol. 24 (1924), pp. 224-254.

observed items, in estimating time, in ethical judgments, and in creative thought. Dashiell[5] reported that the average jury group excels the average juror in reconstructing a situation on the basis of presented testimony. Watson[6] and Shaw[7] found the group superior to the individual in performing such intellectual tasks as solving puzzles, decoding a cipher, and listing steps in the solution of a problem. Jenness[8] reported the group superior to the individual when the task was estimating the number of beans in a bottle. Thorndike[9] reported the group superior at factual, informational, and evaluative tasks. South[10] found groups of six faster than groups of three in solving such intellectual tasks as bridge problems and multiple-choice problems but slower than the smaller groups in reaching agreement on judgments of emotional expression or of compositions. His results with regard to quality of performance were somewhat ambiguous.

The findings of other studies give evidence that group discussion produces certain outcomes in the *individual* to a greater extent than do other activities. Gurnee[11] reported the group superior to the individual in learning in a maze situation. Bane[12] found that college classes taught by the discussion method were superior in delayed recall to similar classes taught by the lecture method. Barton[13] found discussing students superior in problem-solving ability in algebra to similar students who worked individually. Although Barton did not

[5] J. F. Dashiell, "Experimental Studies of the Influence of Social Situations on the Behavior of Individual Human Adults." In *Handbook of Social Psychology* (C. Murchison, Ed.). Clark University Press, Worcester, 1935.

[6] G. B. Watson, "A Comparison of Group and Individual Performance at Certain Intellectual Tasks." *Proc. 9th Int. Cong. Psychol.,* New Haven (1930), p. 473.

[7] M. E. Shaw, "Comparison of Individuals and Small Groups in the Rational Solution of Complex Problems." *Amer. J. Psychol.,* Vol. 44 (1932), pp. 491-504.

[8] A. Jenness, "The Rôle of Discussion in Changing Opinion Regarding a Matter of Fact." *J. Ab. and Soc. Psychol.,* Vol. 27 (1932), pp. 29-34; 279-296.

[9] R. L. Thorndike, "The Effect of Discussion upon the Correctness of Group Decisions, When the Factor of Majority Influence Is Allowed For." *J. Soc. Psychol.,* Vol. 9 (1938), pp. 343-362.

[10] M. E. South, "Some Psychological Aspects of Committee Work." *J. App. Psychol.,* Vol. 11 (1927), pp. 348-368; 437-464.

[11] H. Gurnee, "Maze Learning in the Collective Situation." *J. Exper. Psychol.,* Vol. 21 (1937), pp. 106-112.

[12] C. L. Bane, "The Lecture Versus the Class Discussion Method of College Teaching." *School and Soc.,* Vol. 21 (1925), pp. 300-302.

[13] W. A. Barton, Jr., "The Effect of Group Activity and Individual Effort in Developing Ability to Solve Problems in First Year Algebra." *Ed. Adm. and Sup.,* Vol. 12 (1926), pp. 512-518.

compute the reliability of the differences for his tests, the differences were not sufficiently large to be considered significant. Simpson[14] found that the discussion of esthetic problems improved students' subsequent esthetic judgments. Timmons[15] recently reported that discussing students arrived at better decisions on a controversial social problem than did similar students working alone. Johnson,[16] using discussion *versus* public address in a beginning speech course, found discussing students superior to those who gave platform speeches in scientific thinking, scholastic grades, information on contemporary affairs, and voice and diction. Because of the paucity of statistical data published one cannot judge the reliability of Johnson's findings. Miller,[17] using an observational technique on discussions in classes in educational psychology, reported that 42 per cent of discussors' contributions were questions, reasoning from premises, or supported opinions. He concluded that thinking occurred in the discussions. On the basis of an examination of stenographic reports of the discussions he further concluded that the quality of thought displayed was satisfactory. This study made no comparison with other activities.

The results of four studies indicate that group discussion is very similar to other activities in producing certain outcomes. Timmons[18] in the study just mentioned found discussing students and those working alone similar in appropriateness of attitudes toward the institution involved in the controversial social problem considered by both groups and similar in ability to evaluate the characteristics of alternative solutions to the social problem. Johnson[19] reported that students who discussed in a beginning college speech course were similar in ability to discriminate between the essential and the unimportant, in textbook information acquired, and in personality changes to students who instead of discussing gave individual platform speeches. Burtt,[20]

[14] Ray H. Simpson, *A Study of Those Who Influence and of Those Who Are Influenced in Discussion.* Contributions to Education, No. 748, Bureau of Publications, Teachers College, Columbia University, New York, 1938.

[15] William M. Timmons, *Decisions and Attitudes as Outcomes of the Discussion of a Social Problem.* Contributions to Education, No. 777, Bureau of Publications, Teachers College, Columbia University, New York, 1939.

[16] Alma Johnson, "Teaching the Fundamentals of Speech through Group Discussion." QUARTERLY JOURNAL OF SPEECH, XXV (1939), pp. 440-447.

[17] D. C. Miller, "Experiment in the Measurement of Social Interaction in Group Discussion." *Amer. Social Rev.*, Vol. 4 (1939), pp. 341-351.

[18] *Op. cit.*

[19] *Op. cit.*

[20] H. E. Burtt, "Sex Differences in the Effect of Discussion." *J. Exper. Psychol.*, Vol. 3 (1920), pp. 390-395.

following up Münsterberg's work, examined the effect of discussion upon the correctness of judgments of guilt. He found that changes in judgment following discussion were in the wrong direction about as often as in the right. Gerberich and Warner[21] found no significant differences in information acquired or in attitudes toward political and governmental issues when the lecture and the discussion methods were compared in teaching a college course in American government.

The findings of two studies indicate that discussion produces certain outcomes in a lesser degree than do other activities. Johnson[22] reported that students who gave public addresses in a beginning speech course were superior in amount of participation in extra-curricular affairs and in physical poise to students who participated in group discussions. Unfortunately, Johnson did not publish sufficient statistical data to enable one to evaluate her findings. In an earlier study Spence,[23] working with graduate students in a course in educational psychology, found more improvement in learning following a series of lectures than following a series of class discussions.

These, then, have been the findings of studies involving the outcomes of discussion. (Other researches, outside the province of this article, have indicated some of the factors in the group situation which are probably responsible for the superiority of the group product and some of the factors in tasks which lend themselves to discussion treatment.) The product of the group in a wide variety of tasks is superior to the product of the average individual working alone. Discussion has with one exception proved superior or equal to lectures and working alone when the outcomes measured were learning, recall, problem solving, and arriving at decisions on a controversial social problem. Discussion is superior to public address with reference to such outcomes as scientific thinking, scholastic grades, information on contemporary affairs, and voice and diction. Discussion is similar to working alone when the task is solving a controversial social problem and when the outcomes measured are attitudes and ability to evaluate the characteristics of alternative solutions. Discussion is similar to public address when the outcomes considered are discrimination ability, information acquired, and personality changes. Individuals are as well able to judge lying as are groups. Public address is

[21] J. R. Gerberich and K. O. Warner, "Relative Instructional Efficiencies of the Lecture and Discussion Methods in a University Course in American National Government." *J. Ed. Research,* Vol. 29 (1936), pp. 574-579.

[22] *Op. cit.*

[23] R. B. Spence, "Lecture and Class Discussion in Teaching Educational Psychology." *J. Educ. Psychol.,* Vol. 19 (1928), pp. 454-462.

more conducive to participation in extra-curricular affairs than is discussion and more conducive to the development of physical poise.

All of these findings need corroboration, for all of the studies had limitations of varying seriousness. Moreover, we still do not have experimental findings on whether discussion produces a superior product with all types of problem or with all sorts of population, whether discussion produces better learning, recall, problem solving, thinking, or decisions when these outcomes are considered with reference to varying types of subject matter or varying populations. The Spence study indicates that there are limitations to the use of discussion as a teaching method. In addition, we do not know whether discussion has other educative outcomes, such as the acquisition of information from the discussion and the development of tolerance toward those holding different points of view. We have yet to learn whether discussion serves as an emotional catharsis, whether it stimulates further thought, whether it provides conciliation and adjustment to other people, to what extent the decision represents pooled ignorance and compromise, whether it promotes co-operation or squabbling, and whether it circulates ideas. Many more research studies need to be made.

The merits and demerits of debating and discussion have been considered from the point of view of research findings in these areas. We have noted that studies have indicated a relationship between the fact of participation in debating and vocational success, that the other asserted values and deficiencies have yet to be demonstrated. We have noted that discussion in a wide variety of tasks results in a product superior to that occurring from individual work, that discussion produces certain outcomes in the individual to a greater extent than do other activities, that with reference to other outcomes discussion is similar or deficient to other activities. No research studies to the writer's knowledge have been made of the relative merits of the two activities, debate and discussion. Possibly the truth is that in part they have different outcomes, that each has a place which cannot be filled by the other, that each best serves differing types of individual in differing circumstances or vocations. The preceding statement, too, is a hypothesis. The only way to learn its soundness is to subject it, along with all the other *pros* and *cons* about debate and discussion, to the test of experimental research.

DISCUSSION IN DIFFERENCE RESOLVING

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IN THE present study *discussion* will be defined as a generic term including any private or public meeting in which two or more individuals express themselves critically concerning the nature of a problem at hand, its solution, or both. Dialectic, under this conception, may include groups of any number, from a conference of two to a mass meeting of thousands. A differentiation is made, on the basis of size, however, between the dialogue of two, the group discussion of three to twenty, and the public discussion of twenty-one to thousands. The important distinction in discussion as carried on by small and large groups is that the former tend to be "face-to-face," or "subject-centered," and the latter "co-acting," or "speaker-centered."

Discussion is also considered to have, ideally, progressive attitudinal stages, ranging from the *deliberative* phase to that of *decision*. In the former the attitude is one of inquiry, "May this not be so?", in the latter it is one of debate, "This *is* so!"

Problem-solving situations, regardless of group size or attitudinal stage, may be roughly classified into those of *policy making, difference resolving,* and *learning.* A clear distinction between policy making and difference resolving situations, on the one hand, and learning situations, on the other, may be readily made. Policies enacted and differences resolved entail the immediate placing in action of actual physical forces which will change the existential environment according to the design adopted. Learning, however, is usually aimed at generalized preparation for future action, not at immediate actual problem solution. With policy making and difference resolving, learning treats of the existential environment in the realm of discourse. Unlike enacting policy and resolving differences, however, learning tends to remain, for the immediate present, in the realm of discourse.

As between policy making and difference resolving situations, it is impossible to draw a hard and fast line. Differences must usually be resolved as a phase of the evolution of policy, and a difficulty settled is of course, in a sense, a policy evolved. Nevertheless, for practical purposes, a differentiation between the two types of discussion may be made.

A policy making situation is "difficulty-centered" in that the participants, at least at the beginning, assume a mutual problem, with the possibility of a mutually satisfactory solution. Problems calling forth

this common-problem attitude, to a more or less degree, include a defective water supply in a city, an unsatisfactory highway system in a state, and widespread unemployment or the danger of war in a nation. Aside from political convention, an orginal dichotomy of interest in solving such problems is not assumed. As discussion proceeds, the various individuals or groups involved may come to believe certain of their imperative wants to be irreconcilable with those of other bodies present, and hence crystallize into factions. As a result of such disunity, participants quite commonly not only level volleys at the arguments of the opposition, but at its intelligence, competence, and character as well. At times, when bitter animosity develops, the actual issues may be buried under an avalanche of personal attacks. But antagonism of this degree is not common in a problem originally conceived as a mutual one. Debate may become heated, it is true, but there is always a tendency to direct the primary attack upon the difficulty, and only the secondary one upon the opponent.

In contrast to the original assumption of unity in policy making, a clash of inherent inter-factional interests characterizes a difference resolving situation from the outset. Situations manifesting such a pronounced bilateral, or multilateral, split in attitudes from the beginning may well be termed "interest centered." There is no sense of "one-ness," both sides assume an irreconcilability of objective, take for granted the impossibility of a solution fair to all, and hence set out to "adjust" the opposition rather than the issue. When the heirs of an estate differ over the terms of settlement, commercial firms over the fulfillment of a contract, employer and employee over conditions of employment, and nations over boundaries, we have true "interest-centered," or difference resolving, situations.

A significant characteristic of an interest-centered dispute is the readiness with which it tends to reach the debate stage. When participants in discussion believe that their respective stakes in any solution adopted must inevitably be different, they are loathe to compromise. A natural concomitant is the extent to which emotional re-enforcement is present in each faction. As a result, emotional flareups frequently impede discussion.

Witnesses testifying to the peculiar force of selfish interest in inter-group disputes are not wanting. In the field of labor relations, Cummins comments that "Some contend that the interests of the workers and of the employers are actually in essence the same. . . . Others hold that they are diametrically opposed. . . . However that may be, experience has shown that whenever the employee has striven

to improve his economic status, he has come into conflict with the employer."[1] After a careful study of international conferences, Walser, sorrowfully noting their repeated failure, observes that "as regards motive, world needs are seen to clash with the zealously guarded advantages of groups and of certain nations. Reasoned steps toward co-operation are constantly thwarted by the fear of these groups and nations that their advantages may be lost."[2]

As implied above, factional disputes may range in complexity from a family squabble to a clash between nations. How frequently ordinary commercial and personal relations lead to disagreement is readily testified by our clogged court calendars. It was in an effort to reduce just such litigation, with its accompanying loss of time and money, that the American Arbitration Association set up its Commercial Tribunal in 1927 and its Civil Tribunal in 1934.[3] In labor relations, however, the necessity for special difference resolving techniques is perhaps most generally recognized. For this reason, and also because employer-labor disputes offer superior exemplification of the most generally useful methods in resolving differences, the remainder of this paper will be largely given over to a consideration of the techniques employed in this field.

Aside from clashes over the right of workers to organize and bargain collectively through representatives of their own choosing, now defined by statute in the National Labor Relations Act, employer-labor dissension tends to fall into two main categories. Differences may arise in the determination of agreements concerning rates of pay, hours of labor, and general working conditions. Disputes may also occur in interpretation of the application of agreements previously arrived at.

In industrial disputes over both the making and interpretation of contracts three methods of reaching an agreement may be employed: (1) direct negotiation; (2) conciliation, or mediation; (3) arbitration. Direct negotiation, as the term implies, is the process of reaching a settlement solely by the efforts of the two parties to the conflict. In conciliation or mediation (the terms are used synonymously) an impartial third party lends his assistance, but the agreement is still reached by the mutual agreement of the two factions. By arbitration is meant the adjudication. by consent of the participants, and after

[1] E. E. Cummins, *The Labor Problem in the United States*, 1935, p. 362.
[2] Frank Walser, *The Art of Conference*, 1933, p. 267.
[3] For an account of the work of the American Arbitration Association, see "You Don't Need to Sue," *Fortune*, XVIII: 6 (December, 1938), pp. 89-90 ff.

both sides have been heard, of a dispute by an impartial umpire or tribunal. Direct negotiation, mediation, and arbitration, are considered desirable, and usually attempted, in the order named.

In the United States, resort may be had to arbitration only upon the consent of both parties. Once such an agreement to arbitrate an *existing* dispute is entered into, however, the award is enforceable in the courts of all states except Oklahoma and South Dakota.[4] Legal provision for the enforceability of a contract clause providing for the arbitration of a future dispute is not so widespread, but thirteen commonwealths have it: Arizona, California, Connecticut, Louisiana, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Oregon, Pennsylvania, Rhode Island, and Wisconsin.[5]

An outstanding example of an effective difference resolving mechanism is the arrangement maintained by the United Mine Workers and Appalachian Coal Operators. Their procedure falls into the two aforementioned categories of (1) fixing wages, hours, and conditions of employment, and (2) the interpretation of the application of the agreement as signed.[6] The determination of the regulations of employment ordinarily begins and ends as direct negotiation, sometimes with mediation. Interpretation of the agreement mutually accepted however, may, and frequently, does, end in arbitration proceedings.

In order to arrive at a contract of employment, the Appalachian Rate Making Conference, made up of both miner and operator delegates, convenes biennially. The assembly is made up of a considerable body of delegates, 150 or more.[7] At the 1939 meeting, lasting from March 14 to May 13, there were reported to be several hundred present,[8] of which number 130 were named as the miners' policy making committee.[9] An informal, open discussion first takes place in the assembly, both miners and operators looking upon it as "educational," and feeling one another out as to fundamental positions. Their purpose is to ascertain, among other things, the temper of the opposition, and just about what the traffic will bear.[10] After the debate

[4] "You Don't Need to Sue," *Fortune*, XVIII: 6, p. 98, December, 1938.

[5] *Ibid.*, p. 100.

[6] Harry J. Boulton, Clearfield, Pennsylvania, in an interview with the author, April 1, 1939. Mr. Boulton is the umpire for District No. 2 of the Appalachian Agreement. He has filled this position since 1935. He is a former miner, operator, and president of the Appalachian Rate Making Conference.

[7] *Ibid.*

[8] Fred W. Perkins, "U. S. Keeps an Eye on Coal Parleys," *Pittsburgh Press*, 9 (May 7, 1939), 1, 2.

[9] *New York Times*, 1, (May 7, 1939) 1, 1.

[10] Boulton, *op. cit.*

in the assembly, the problem of rate making is referred to a joint committee of three, five, or seven per side. Here again the procedure is informal and "educational." Operators or miners may intentionally put unduly obstreperous members of their respective groups on such a committee in the interest of inducing a more tolerant attitude.[11] Each branch of the committee first reports back to its own side, and the entire joint committee later submits the results finally arrived at to the assembly.[12] The committee meets for long periods at a time, frequently as much as five or six hours.[13] Agreements are signed "around a long green covered table."[14]

Once an agreement between operators and miners is reached, any difference over its interpretation is subject to a rigidly stipulated adjustment procedure. Any stoppage of work whatsoever, whether lockout or strike, is forbidden on penalty of a fine equally applicable to employer and employee. A dispute over interpretation of the contract is to be resolved by attempts at the following, in the order given: (1) negotiation between the aggrieved party and the mine management; (2) negotiation between the mine committee and the mine management; (3) negotiation between a joint-committee composed of two United Mine Workers and two operator representatives; (4) arbitration by an umpire mutually agreed upon by the union and operator. In case of arbitration, the umpire's fee is paid jointly by the United Mine Workers and the operator. After holding a hearing, the umpire renders a decision which is final.[15]

An arbitration hearing takes place before a permanent board composed of two operator and two miner representatives, plus the umpire. A chairmen elected by the board presides, and has the services of a secretary similarly elected. A stenographer is also present. Before this board, in open session, one commissioner for each side appears and examines and cross examines witnesses. Witnesses are sworn. Any member of the board may participate in the examination of witnesses, but the umpire alone renders the decision. Seats are taken about a regular directors' table, commissioners ordinarily placing themselves next to the witnesses with whom they will be most concerned. An informal procedure is followed, but hearsay evidence may

[11] *Ibid.*

[12] *Ibid.*

[13] *New York Times*, 1, (May 7, 1939) 1, 1.

[14] *Ibid.*, 4, (May 14, 1939) 1, 4.

[15] *Agreement Between Central Pennsylvania Coal Producers Association and International Union, United Mine Workers of America*, 1937, pp. 27-28.

not be introduced. The confusing and discrediting of witnesses is not permitted. Hearings usually last from one to two hours, and are conducted in a cordial atmosphere.

Though voluntary arbitration is frequently resorted to in labor disputes, mediation, as noted above, is considered preferable when possible. Cummins gives a significant reason for this preference when he says that "in the very process of reaching the settlement (by mediation) they will have reconciled themselves to . . . concessions and so will not have to make up their minds to them afterwards."[16]

Probably the most successful difference resolvers in this country are the members of the Conciliation Service of the United States Department of Labor. Dr. John R. Steelman, director of this staff of fifty mediators, states that four steps may ordinarily be distinguished in the conciliation process:

". . . first, to ascertain the real facts of the situation; second, to find the exact position of the respective parties to the dispute; third, to create an atmosphere conducive to rational discussion; and fourth, to think up new solutions to which both parties can agree."[17]

After considering briefly the above aspects of the problem of resolving differences, two queries suggest themselves: (1) What are the major requirements for the settlement of disputes? (2) What are the implications of difference resolving as we find it in life for the teacher of discussion?

Conclusive answers to these questions may not immediately be made. It seems, however, that the following considerations are of decided importance in settling disputes: (1) direct negotiation can only succeed in the deliberative attitudinal stage; (2) a mediator, to be successful, must be able to return a dispute from the debate to the the deliberative stage; (3) a mediator, to be successful, must be adept at evolving new formulas of solution; (4) once a difference between two factions has developed frozen attitudes, arbitration with free, frank, and open debate, offers the best way out.

Since differences requiring resolution are of frequent and crucial occurrence in personal, commercial, and industrial relations, the teacher of discussion would do well to become fully aware of this field of discussion. He would do even better were he to take definite steps to educate his students in the most effective techniques for settling "interest-centered" disputes.

[16] E. E. Cummins, *The Labor Problem in the United States*, 1935, p. 534.

[17] John R. Steelman, "Conciliating Labor Disputes in a Democracy," *Labor Relations Reporter*, 2:18, pp. 7-8, July 4, 1938.

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PRESENT DAY ORATORY: WHAT SHOULD IT BE?

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IN A recent issue of the QUARTERLY JOURNAL there was a very illuminating article on "A Victorian Demosthenes."[1] I read the article through with a good deal of interest until I came to the final paragraph where I took some exceptions to what the writer said. Here are some of his statements: "There are no such speakers today. Talfourd belongs to a vanished school. We of the present have no time to linger fondly over merely pleasant subjects, distilling them leisurely to their essence, as Coleridge did, and as Talfourd tried to do. And even if we had, we should be too self-conscious honestly to express ourselves regarding them, because we live in an age of standardization and unconsciously partake of its leveling. Most of the effective speakers of today seek the simplest, most direct, unrhetorical way of communicating their ideas. Overtones laden with suggestive meaning; gentle allusions to ancient and modern literature;

[1] Robert S. Newdick, "A Victorian Demosthenes (A Study of Thomas Noon Talfourd as an Orator)." QUARTERLY JOURNAL OF SPEECH, XXV, No. 4 (December, 1939), 580-596.

Victorian poise, ease and grace—these in public speaking are now taboo." At the last national convention, a friend, a teacher of speech, said to me: "If Webster were here today he would not be given much of a hearing."

Let us examine these statements in the light of the present day facts. It is true we do not have many orators like Webster, Clay, and Phillips, but what is the reason? Referring to the words quoted above, "Most of the effective speakers of today seek the simplest, most direct, unrhetorical way of communicating their ideas." I question the phrase, "Most of the effective speakers of today." What *is* an effective speaker? Possibly the author of the quotation and I would not agree on the answer. I think, however, he will admit that Webster and Phillips *were* effective speakers. Our disagreement, then, seems to be as to what type of oratory is effective today in contrast to the type used in their day. My contention is that we have very few effective speakers today. How many of our Congressmen are? How many of our preachers are? Surely if these orators of the Victorian era were effective speakers then many of our present day speakers are *not* effective.

The very fact that we have "standardized" and commercialized everything, even our oratory, accounts for many poor speakers, and for the fact that very few people care to hear them. When we standardize our art, our music, our religion, and our oratory as we standardize our industry, then we take out of these arts their life and soul. A preacher who broadcasts widely, made a survey of his listeners as to why they did not attend church. The majority replied that it was because of so much poor preaching.

Now I maintain it is not that the audiences do not like the emotional type of speaking but we do not have that kind because too many speakers have no convictions on the great moral issues. When a man is fired by a great conviction he is sure to develop some emotion on the subject. You who have studied the history of oratory must have noticed that it took some great moral or vital issue to develop true oratory. Demosthenes stirred the Greeks to go and fight Philip; Cicero saved his country from the Catilinian conspirators; Savanarola preached against the sins of his people and was burned at the stake; James Otis proclaimed against the Stamp Act; and Patrick Henry said, "Give me liberty or give me death." What made these men the thrilling orators they were? *It was a great conviction* which engendered *emotion.*

Let us now look at some of the more modern orators, some of whom we have heard. These men held thousands "spell-bound," if

you please: Russell Conwell with his "Acres of Diamonds"; Bishop Charles Fowler in his great lecture on Lincoln; Gov. Hanley of Indiana on the Temperance Question; William Jennings Bryan held an audience of ten thousand for more than an hour by his wonderful power of speech and a great conviction.

Why do people not go to hear many of today's speakers? Because they lack the thing that Webster, Phillips, and Bryan had. A speaker whom we heard a short time ago had the old time type of oratory; he was a world traveler, and told in a very vivid way of the conditions in Germany and Russia. He closed with a very appealing challenge to us all. The audience was thrilled not by a mere recital of facts but by the power of his eloquence and emotion.

Quintilian describes an orator as a "Good man skilled in speaking." This "good man" must have certain convictions which he wishes to "get across" to his hearers. Senator Thurston's "Plea for Cuba" was considered one of the greatest speeches delivered before the United States Senate in many years. A negro speaker gave an address before a large audience a few weeks ago, and those who heard it said people were on the edges of their seats, so enraptured they were. A minister, heard some years ago, held an audience of several thousand for two hours by his dramatic oratory. These men had very deep convictions on their subject.

Some superficial thinkers say we of today are not emotional and we do not like emotion in our speakers. Why, then, do thousands pay large admission fees to attend a football game, a prize fight, or a moving picture? Is it not to have a thrill, to have their emotions stirred? On the other hand why do so few attend a lecture or debate or go to hear the average preacher? Is it not because the lecture or debate or sermon lacks the very element which the game, the fight, or the play has, the emotional element? If we are to have an audience to listen to our present day speakers we must have them appeal to emotions as well as to the intellect. Lately a minister delivered a series of sermons and always to a large and attentive audience. He is a brilliant scholar and a very great expositor of the Scriptures, but without his emotional delivery he would have been quite tame.

Americans do not like to think; it is too hard work, so they must have their emotions stirred. If speakers would combine intelligence and profound thought with a dramatic delivery they would be much more effective. Present day speakers need more rather than less of the old time oratory.

I am not advocationg the "spread-eagle" type, too often used in Fourth of July orations, described in "Patriotism in Carmine" in the

February, 1940, JOURNAL.[2] They displayed not sense but nonsense, "words, nothing but words." But I do plead for a type of speaking which has not only well-organized, well-digested thought but has also, in its delivery, a fire and a dramatic appeal born of strong conviction.

THE NEED OF SUBSTANCE IN THE SPEECH COURSE

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PUBLIC SPEAKING is best taught in a laboratory and not in a classroom. The formal advice of the teacher and the textbook, while it is helpful and necessary, is decidedly of less importance than practice; and lectures, even from a reliable "authority," are out of place unless the students prepare speeches, deliver them, revise, and deliver them again. As in all laboratory work, each student conducts his own experiment and arrives at his own results. It does not matter that the result, in the speech course, is a skill rather than a body of information which can be checked; only as the worker makes an effort, and has the effort analyzed by his instructor, will he benefit from his course.

So clearly does the speech teacher approve of this emphasis that he is apt to overlook a truth just as important, namely, that the value of a laboratory course lies in its continuity of subject-matter. Skill in manipulating a microscope and in making and mounting slides grows hand in hand with a knowledge of biology, and the simple ability to dissect a plant leads to the better-informed ability of microscopic and chemical analysis of the growth and development of plants. Unless the skill has an increasing body of information to work upon, it stagnates in awkwardness and fumbling. Another experiment is not sufficient in itself to train the movements of eye and hand that go to make up a skill; the one experiment must grow out of the other, continuously, if the special abilities of the physicist, the botanist, and the geologist are to be acquired thoroughly.

It is here, in this matter of continuity of subject-matter, that the average speech course falls short. Not, of course, that the defect has been overlooked—for what question of theory does not receive attention, in these days of psychologizing?—but that the continuity of con-

[2] Cedric Larson, "Patriotism in Carmine: 162 Years of July 4th Oratory." QUARTERLY JOURNAL OF SPEECH, XXVI, No. 1 (February, 1940), 12-25.

tent has been provided in curious ways. It may be worth while to glance at one or two of these methods suggested and used for holding a speech course together.

In the first place, and still very influential, is the psychoanalytic textbook. It groups in a chapter or two the various designs that the speaker has on his audience, advising him how to keep them separate, and how to plan his speech with these in mind. Passing from speaker to audience, it dissects motives, pointing out how each one can be affected, how influential or not it may be, and how it can be appealed to for various ends. In its analysis of speeches, it indicates how this motive or that was made the subject of an oratorical effort, and how the student may praiseworthily imitate the same trick. With such a textbook for the class to study, chapter after chapter, the teacher has one assurance at least—that the student ought to know when he is speaking "to convince" or "to amuse," and when his audience is in a mood to respond to patriotism or fear or the domestic affections or what have you. Has he, however, a like assurance of suitability of subject-matter? After all, the speeches that each student will deliver on the theory of speech will be very few, even in college, and there will be none, fortunately for him, after he leaves for the world of affairs; so that this continuity of the psychology of speech is an artificial one, superimposed on a variety of topics, any one of which would probably serve as a better nucleus for the practice he requires. Even if one were ready to accept the assumption that a knowledge of motive is proof of ability to move people, it seems that such a body of information is more appropriate to a class in psychology than to a class in speech. The teacher of composition expects his students to write, but he is a very foolish teacher if he assigns the psychology of composition as the subject-matter of the assignments.

Another common approach to the speech problem is logical or diagrammatic. It insists upon heads and sub-heads, and discourses at large about topic sentences, assertions, logical order, and so forth. In this respect it parallels many courses in composition which exalt the importance of outlines and orderly sequence of argument. No teacher, of course, can afford to minimize the value of this discipline, if only because it helps him to give an appearance of order to his disorderly subject, and frequently to insist that his own order leads to a sounder conclusion than the guesses of his students. Yet how, it may well be asked, have logical analyses usurped the content of a course in speech? Once again it can be urged that the students will not be asked to speak about the logical structure of their talks, or be expected, after they leave college, to submit outlines of what they

have to say about things in their general scope of interest. Useful as a smattering of logic is to the writer or the speaker, it is not a fit center of interest for a course in speaking.

Here, it seems, a fine and valid distinction must be drawn between the theory underlying a skill, such as speech is, and the object of the application of that skill. There is no doubt that some knowledge of the psychological and logical grounds of speech is useful to a student, provided he is busy speaking about something else more definite and substantial; but to have him center his attention, during a year's text-book study, on this theory alone is like asking a medical student to use his scalpel on the theory of the use of the scalpel instead of on human tissue. A course in speech, it would appear, needs a content a good deal more tangible than the psychology or the logic of speech.

Only recently, and largely in America, has this divorce between speech and content made itself noticeable. For the student of rhetoric, in Athens or Rome, there was provided an abundance of theory, and good theory too; but the instruction in the theory of speech went hand in hand with instruction in politics, and the speeches were made on political topics. More significant, besides, is the fact that the various schools of rhetoric were known as much for the continuity and peculiarity of their politics as for the psychology or logic underlying their theory. Precisely the same emphasis has always been laid on political substance in whatever good oratory has come out of England and nineteenth century America. It was good as speech, partly no doubt because it exemplified many of the theories of motive and logic that have been extracted from it, but mainly because its exponents were offered a continuous fare of political theory upon which their skill might be displayed. They were not trained in a theoretical vacuum, nor were they generally permitted to speak on whatever topic came to their mind; their thinking, as well as their practice, was forced into political channels and gained effectiveness for that reason.

It may be remarked that a similar encouragement to think and speak politically is offered the student of speech to-day. Into his hands is placed a *Debater's Manual,* containing a remarkably complete array of material for the study of a political problem. He is directed to the *Congressional Record,* to the newspapers and the magazines, for additional information. If he is lazy, he has always the *Reader's Digest* or *Time,* out of which he can scrabble enough substance for a five-minute talk on anything at all. In fact he is generally able within the five minutes to dispose effectively of the Neutrality issue, or the depredations of Japan, or even the major details of Allied diplomacy. All of this interest, becoming increasingly less remote from the average

student's concern, is admirable, in spite of a dogmatism that comes of a total lack of political experience; but its drawbacks as the focus for a speech course are just as obvious as its merits.

If ever the course in speech is to free itself from the just charge that it encourages windy generalities, its subject-matter must be made definite and must emerge from the students' immediate environment. Though the situation in Japan has something of a reference to the college campus, there are topics nearer home about which a student knows more and can speak more firmly and definitely. For in our widespread democracy, it is hardly possible, as it was for Cicero and for Burke, to name names and to adduce facts; neither the names nor the facts are easily available. Yet issues there are, local and practical which can be made the subject of careful study through a complete semester of speech training. Each city has its civic problems, well worth investigating. In every state of the union there are social and cultural peculiarities, far better adapted to exposition and argument than either the theory of speech or world politics. One feels, as one listens to the raw dogmatism of undergraduates on political matters, that a prerequisite for the course in speech should be a thorough training in civics; for lack of any such training, perhaps the best alternative is to shelve politics completely and concentrate on other matters.

As courses seem to go, therefore, students of speech are asked, during their training, to think mainly about the psychology and logic of speech and to talk about anything, or to gather a little of the psychology and logic and think and talk mainly about political issues. The former policy seems mistaken, since thinking and talking ought to be about the same subjects; and the latter falls short largely because politics, once a clear vital issue for the rhetoric of schools, has become too vast and vague a subject for undergraduates to tackle. At any rate, in neither case is there enough of that continuity of content which is so desirable, since a smattering of psychology or a smattering of newspaper commentators is alike spotty and unsatisfactory as the kernel of a college course.

In order to make this effort for continuity, a great deal of experimentation has yet to be done and the results have to be noted. A few suggestions appear worth making, as practical means to be adapted by each and every school to its peculiar circumstances.

1. As far as is possible, the subject-matter of the speech course should originate in the students' interests, and should help to reenforce these. If it is at all feasible, therefore, the class should be composed of students with similar interests, and it can be launched on a course of study and of speaking practice accordingly. Teachers, doc-

tors, journalists, lawyers, etc., can be grouped together, and given assignments in the problems of teaching, medicine, journalism, law.

The objection may be offered that an engineer, for instance, harried already by technical courses, will not be anxious to have his speech course also cluttered up with talk about "shop." He needs a little culture, a little broadening of his interests, and should be given these in the speech classroom, if at all. Unfortunately, however, for the teacher of speech, his job is not primarily the dissemination of culture, but instruction in the ability to express oneself by word of mouth. And he does his job just as effectively, if he secures good expression on carburetors as if he produces hordes of Chautauqua lecturers.

2. Once a class is organized, its subject-matter must be planned for a considerable time ahead. If a textbook is hard to find—as it will be, since the middle path between formulae and clear exposition is hard to follow—bibliographies will have to be arranged for and study assigned. From the myriad magazines available there will be selected the few that deal with the immediate topic, and each student can be expected to know these and refer to them as authorities.

3. In addition to the assignments for classwork there will be others adapted for each individual. Just as in the laboratory he is given his problem and expected to carry it to a conclusion, the student will have his topic for research, which he can investigate in every manner possible. He will read from his list of references, interview his teachers, pay visits to factories, offices, and libraries, and, as his information and interest grow, develop his topic in speech after speech.

4. At frequent intervals, there will be present in the classroom somebody who is an authority on the subject-matter. As far as he is able to, of course, the teacher of speech himself will become an "authority" on the class-topic, and the necessity of making a bibliography will demand some study and preparation; but his amateur interest can be checked by the specialized knowledge of one of his colleagues. In some such way he can keep ahead of the bright students who may pull the wool over his innocent eyes.

5. In course of time, perhaps, textbooks will appear which are ancillary to courses of this sort. They will contain a minimum of the theory of speech, just enough to get by on; and will, in place of psychological analysis and logic, indicate clearly how this problem in medicine or that project in engineering can be deftly handled in a speech. They will not pretend to be authoritative, since the very fact that they deal with current issues will date them readily; but even in

a technical field they may have a useful life of say five years, and will ease the burden of the teacher of speech.

A PHILOSOPHY OF PARLIAMENTARY LAW

GILES WILKESON GRAY
Louisiana State University

IT WAS only a few months ago that a short news item appeared in our papers. It took only an inch or two of space, and those few lines were probably given no more than a cursory perusal by most readers. The item gave a simple, unadorned statement to the effect that Norway had abandoned the parliamentary form of government. That was all: Norway had abandoned the parliamentary form of government. Norway, one of the most democratic nations in the world, with a king who did not even possess the power of veto over the actions of his Storting; in which every man and woman above the age of twenty-five held the franchise—Norway had abandoned the parliamentary form of government.

No longer would the benign King Haakon give counsel and guidance to his little kingdom; no longer would the populace elect every three years its representatives to the Storting to discuss such measures as would most effectively contribute to the welfare of their country; no longer would they be permitted even to discuss among themselves the profound changes which had taken place in their lives. Norway had abandoned the parliamentary form of government.

Norway has not been alone. Austria, Hungary, Czechoslovakia, Poland, Rumania, Bulgaria, Holland, Belgium, Denmark, Luxemburg, France—all have abandoned the parliamentary form of government. Only by the most heroic measures has England been able to preserve it. And if anyone thinks that our own parliamentary form of government is entirely secure, he need not look as far as across the Caribbean Sea, where hundreds if not thousands of foreign agents are working today to foment such internal dissensions as may ultimately result in the abandonment of parliamentary government throughout Latin America. Can anyone doubt the presence of still others in our own midst?

There is vastly more to this matter of abandoning or retaining a parliamentary form of government than may appear on the surface. As teachers of speech we are vitally affected. We would be affected, in fact, whether we were teachers of speech or of something else;

whether we were teachers at all or members of an entirely different profession. But the fact that we are teachers of speech, many of us of parliamentary law, gives us a special interest in this question.

Somewhere in our curriculum we devote a portion of time to a discussion of and practice in what is known as parliamentary procedure. We discuss the various types of motions, how they may be modified or disposed of, recalled, referred for investigation, and so on. We outline the duties of the officers and the order of business. We even draw up model constitutions for different kinds of organizations. And when we have finished the brief course we feel that our students have acquired all the essentials of parliamentary law. A colleague of mine describes such a course as essentially one of practice: once the order of precedence, the forms of making motions, and other mechanical details are mastered, there is nothing further to do. But when Norway abandoned the parliamentary form of government, she also abandoned a theory of social co-operation, a philosophy of group self-control.

The argument is that the parliamentary form of procedure is based upon something deeper than a set of mechanical rules for the conducting of business. Underlying it is a fundamental philosophy which is essentially identical for all types of organization, large or small, local or national, which function on their own initiative. We who have occasion to induct our students into the mysteries of parliamentary practice are remiss in our duties, negligent of our opportunity, if we fail to make the attempt at least to inculcate this philosophy in their minds and hearts.

Such a philosophy is in turn based upon certain fundamental postulates, all of which are familiar—so familiar that they will bear frequent repetition. We are so accustomed to them in our daily living that we are likely to lose consciousness of them. Consequently, when we undertake to familiarize our students with the "principles" of parliamentary practice, we are in danger of neglecting the real principles in favor of the external manifestation. And even if those principles are mentioned at all, it is only "in passing," so that we may hurry on to the real business of the course, which we fondly imagine to be the mechanical details. Certainly in these days when we find it necessary to devote untold billions of dollars to the defense of our way of living, we cannot afford to neglect the fact that it is only through the establishing of a frame of mind, a basic attitude toward that way of living and the means and methods by which it has been achieved that these billions can be made effective. France fell because, despite her Maginot Line and a splendidly equipped army, her people and her

leaders especially were not also equipped with that frame of mind. England has withstood Hitler's most ferocious assaults because despite her pitiful weakness in the material equipment of warfare, her people had for centuries built up such a basic attitude that not even the worst the Nazis have been able to inflict upon her has broken her spirit. England has not abandoned the parliamentary form of government.

Parliamentary law to be effective involves more than a set of mechanical rules; it involves a frame of mind, a basic attitude, a philosophy. Take away this philosophy and not even the mechanical rules can long remain. Without the rules, on the other hand, the philosophy itself has no hope of emerging into group action. We have taught only half of it, if indeed that much, when we limit our teaching to those rules. We may drill and drill in the practice of the mechanics of parliamentary procedure until our students are perfect in the letter of the law; but without the spirit of the law the letter carries no meaning. We shall not have abandoned the parliamentary form of government; we shall never have adopted it from the beginning.

The parliamentary form of group self-control is established on the principle that any group has the right as a whole to determine its course of action; that in its internal affairs it is responsible to no one outside the group; that it may choose without coercion those of its members who are to carry out that course of action; that in arriving at a consensus as to what that action shall be, it has the right of a free and open discussion in which every member may participate on an equal basis; and that in case of dissatisfaction with its leaders it may, through orderly procedure, replace them with others who will execute the group will.

To put it in other words, the parliamentary form of government is based essentially on freedom of discussion, freedom of speech, freedom of the press, freedom to evaluate, to criticize, to protest, to act or to rescind action. It is further based on the recognition of the fact that no one member or group of members has rights or privileges that may be denied any other member or group of members, and that minorities have privileges as great as have majorities. It is for the purpose of guaranteeing the application of these principles that a body of mechanical rules has evolved over a period of centuries. In fact, the principles themselves are the result of a process of evolution which had its beginnings no one knows when. They have emerged through bitter struggle, through wars both foreign and internecine, through depositions of kings, through revolution and rebellion, as well as through gradual mutation and growth. Always they have been

directed toward the greater freedom of the individual, toward the right of man to debate freely his possible courses of action and to decide upon the one he should take.

Membership in a society functioning under these principles entails both privileges and responsibilities; it also confers upon the individual certain benefits, tangible and intangible. It confers upon him the priceless right to exchange opinions and points of view with his fellows; perhaps still more the right to advance his own ideas, with the attendant requirement that if his ideas are to be acceptable they must be clarified first in his own thinking, and then expressed in specific terms. It gives him the right to propose action and to exert his utmost efforts to secure its adoption by the group. It gives him the right to oppose with all the vigor at his command such proposals as seem to him inadvisable or dangerous—and in his opposition he may be assured of complete impunity. Even his leaders, those whom he himself has helped to choose, are not immune from criticism, should he disagree with their methods of carrying out the group will.

Membership, in short, confers the privilege of participating freely in the deliberations of the group, in arriving at a consensus, and in the determination of such action as may be taken, but at the same time, the privilege of opposition and protest.

But membership is not only a matter of gaining privileges; it involves responsibilities as well. Many of these grow directly out of the rights that have been conferred. Not only has the member, for example, the privilege of free participation in group deliberations; such participation is not one whit less a duty, a responsibility. If one is to have any value to a group, as a member of that group, he owes to it the full expression of his knowledge, his opinions, his peculiar skills, his attitudes. The failure of parliamentary procedure to work can often be traced directly to the non-participation of some of its potentially most influential members.

Membership in an organization involves the further obligation of accepting, at least for the time being, the decisions of that group as binding upon his own actions. Unanimity is seldom reached in our deliberations, when everyone is mindful of his privileges and responsibilities with respect to participation. Honest differences of opinion arise; not even the same set of facts is necessarily interpreted alike by two or more persons. Furthermore, the impelling motives which govern our actions may at one time be of different strengths for different individuals. Full agreement is rarely achieved. But when a group has, through open discussion in which every member has had

the opportunity of taking part, arrived at a consensus, or as nearly as possible, so that some course of action may be taken, it is a thorough lack of appreciation of the philosophy of parliamentary governments that will impel a member or a minority group to attempt to undermine the effect of that decision or even, as occasionally happens, to disrupt the organization itself.

This point does not preclude the possibility of protest, or of attempting to persuade the group to rescind its action; such a protest constitutes one of the "inalienable rights" inherent in membership. But it does argue that so long as one is a member, he is under obligation to be governed in his relations with that group by the decisions arrived at through orderly procedures.

Such a civilization, such a mode of existence as may be found in England and America today, can exist and grow in strength only so long as its people accept equally both the privileges and the responsibilities of membership. Civilization itself then becomes a pooling, a composite of all the wisdom and knowledge and experience and judgment of the entire population, as it has accumulated through the generations or centuries of its existence.

If we can instill into the very hearts of our students, in our courses in parliamentary law, these basic principles, then the future of our democratic way of living is a little nearer security, at least from internal threats. Through the conscious application of the fundamental postulates in a philosophy of parliamentary law, our democracy itself takes on new meaning; it becomes a very real force, not only in the remote workings of the national government, but in our everyday relations with people about us. One may then even think of parliamentary procedure, not as a bag of tricks, but as democracy at work.

THE FORUM

A DAY WITH INGERSOLL

Editor of the JOURNAL:

It was forty-nine years ago. I was in college. Ambitious to master the art of public speaking: an ambition long since abandoned. My idol was Robert G. Ingersoll, who, in my opinion then and now, was the greatest natural orator the world has yet produced. Of course, I am prejudiced. My grandmother, Clarissa Ingersoll, was distantly related to him. My father bore his name: William Ingersoll Hudson.

In those days, the Ingersoll family held a reunion every year or so out in the country. I attended that reunion in 1892. Bob was to make the oration. He did not appear. We waited. Finally, they looked about for a substitute. Somebody suggested me. I took the jest seriously.

I did my best. I had won an oratorical contest and hoped I could do a respectable job. I was in the midst of my glib flow of amateur eloquence when I saw, leisurely approaching through the woods back of my audience the figure of the great man in his shirt-sleeves, bare-headed, mopping his brow with his handkerchief. He leaned against a far tree and listened. Nobody but myself had seen him. I should have stopped my speech right there. But I went on, somewhat haltingly, I fear, feeling for the end of a sentence. Then I announced: "Colonel Ingersoll is here. It is not necessary for me to continue."

Bob called out, still leaning against the tree (what a voice! Without effort it floated clear across those hundred yards of space): "Go on, young man! Finish your speech!"

Confusion.

I went on the best I could. Gradually, I gathered courage. I must, I *must* make good! I gave 'em the history of the Ingersoll family I had once made into an article. I gave 'em all the good points I had made in my last debate on democracy. I gave 'em the peroration of my prize-winning effort. I tried to make the eagles of my eloquence soar, up, up, until their wings beat against the golden bars of heaven and fell back bloodied, but unconquered. I finished. Scattered applause.

Then Ingersoll slowly came forward. I was forgotten. He was given an ovation. They all expected a speech. But he would not speak. He shook hands with everybody in his jovial way.

Later, as he lay under the shade of a tree, his handkerchief over

his eyes, I ventured to ask him why he did not speak. "Oh, it's you!" he said. "Sit down!" I sat. He went on: "Of course, I might have made a speech. I'm always making speeches. But (and he smiled that beatific smile of his) it was your day, my boy! Besides, I sometimes think that two speeches are one too many. A second speech nearly always spoils the first. As it is, they may remember what you said."

He was staying at the Weddell House in Cleveland. An old landmark, long since gone. He asked me to come and see him the following day. I did. He was in his shirt-sleeves, smoking a cigar. He greeted me cordially, then paced up and down the room for a few moments. Finally he said, with a kindly twinkle in his eye: "You would like to be an orator, wouldn't you?"

I told him there was nothing I desired more.

He said: "You did a fairly good piece of work yesterday. What I heard of it. Several speeches in one, wasn't it? Still, I thought you had something in you. But now . . ."

A few more pacings up and down the room.

"What you said was good enough. That sketch of the Ingersoll family made me prouder than ever of them. As for the rest, good thought. Good logic. But, my boy, too abstract! Too abstract! You appeal to the head. Good! But you must reach the heart, too! That's where imagination comes in. Images! Concrete images! Make them *see* things! Draw pictures of what you want them to think. Then they'll not only think, but *feel* what they think. Nobody was ever convinced by a syllogism, even a good one. Men do not fight for logic: they fight for a vision! The logic is there, it must be there, but it is suffused with light!"

He then went over what he had heard of my address, sentence by sentence (what a memory!), and translated it, transfigured it, into a poem, a symphony, a panorama of vivid pictures, made living, vital. Up and down the room he walked, making of my poor speech an oration as good as any I ever heard him make, although I had listened to his famous lectures on *The Gods, Abraham Lincoln,* and *Shakespeare.*

When Ingersoll died, and when many preachers were excoriating him, I presumed to make a public address in his memory. Among the possessions I treasure is this brief note from Mrs. Ingersoll:

Your manly, brave, and tender tribute to my dear husband touches me beyond expression. You have my heartfelt gratitude."

At least, I could do that!

JAY WILLIAM HUDSON,
Lathrop Professor of Philosophy,
University of Missouri

MEMBERSHIP AND MANAGEMENT OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

The following table presents a condensed picture of the membership and management of the National Association of Teachers of Speech. The figures for membership may not be exactly accurate, but they are not off over a fraction of one per cent. Column 1 presents the numerical distribution of the 1940 membership; column 2 shows the membership percentage; column 3 shows the 1940 distribution of officers and members of the Executive Council; column 4 presents this distribution in percentage; column 5 presents the numerical distribution of officers from 1915 through 1939; and column 6 presents this distribution in percentage.

	1	2	3	4	5	6
High schools	812	29.10	3	10	7	4.27
Universities	674	24.16	22	73.33	120	73.17
Colleges (including state and church)	529	18.96	2	6.66	21	12.80
Public, grammar and elementary schools	160	5.73	1	3.33	2	1.22
Miscellaneous schools (polytechnic, agricultural, mechanical arts, etc.)	133	4.77	0	0	2	1.22
Teachers colleges	130	4.66	1	3.33	5	3.05
Private studios, theatrical schools, theaters, etc.	102	3.66	0	0	0	0
Junior colleges	100	3.58	0	0	0	0
Boards of Education and miscellaneous boards, homes, industries, etc.	41	1.47	0	0	0	0
Junior high schools	39	1.40	0	0	0	0
Hospitals, speech correction schools, schools for the deaf, etc.	34	1.22	0	0	0	0
Women's colleges	29	1.04	1	3.33	7	4.27
Business and secretarial colleges, and night schools	7	.25	0	0	0	0
Total	2,790	100.00	30	99.98	164	100

E. H. HENRIKSON, *Iowa State Teachers College*

FINANCE COMMITTEE ADOPTS BUDGET FOR 1941-42

The Executive Council voted at its 7:30 session on December 29, 1940 to empower the Finance Committee to fix the 1941-42 budget. It further instructed that the budget be drawn up in conference with the President and two Editors. The Finance Committee members along with the President, two Editors, Editor-elect of the QUARTERLY JOURNAL, and first Vice-President were notified to meet in Detroit at the offices of the Executive Secretary, June 21, 1941. The minutes of the meeting follow:

The meeting was called to order by Chairman Densmore at 10 A.M.

Present:	Absent:
Densmore, Committee Chairman	Goodrich, Committee member
Wichelns, Committee member	Brigance, QUARTERLY JOURNAL Editor-elect
Yeager, President	
Wise, First Vice-President	Gray, QUARTERLY JOURNAL Editor
Cortright, ex officio member	Simon, Research Editor

The committee considered carefully the many financial problems of the Association and finally approved the following:

BUDGET OF N.A.T.S. EXPENDITURES JULY 1, 1941 TO JUNE 30, 1942

	Budget	Total
Publications:		
Publishing of QUARTERLY JOURNAL	$6,050.00	
Publishing of Monographs	600.00	
Publishing of Directory	650.00	
Printed Office Forms	100.00	
		$ 7,400.00
Mimeographing and Miscellaneous Printing:		
Stationery Supplies	$ 450.00	
New Solicitations	300.00	
Renewals	70.00	
Placement	60.00	
Convention	550.00	
Miscellaneous	80.00	
		1,510.00
Postage and Distribution		1,500.00
Clerical Expense		5,400.00
Officers and Committees:		
Finance Committee	$ 50.00	
Elementary School Committee	75.00	
Secondary School Committee	75.00	
Committee on Research in American Public Address	42.00	
National Education Association Committee	75.00	
President's Office (1941)	150.00	
(1942)	50.00	
Vice-President's Office (1941)	250.00	
(1942)	50.00	
Other Committees	180.00	
Miscellaneous and Unassigned	53.00	
		1,050.00
Convention		360.00
Special Items:		
Commissions on Subscriptions	$ 600.00	
Binding for Sustaining Members	170.00	
Robotyper	240.00	
Office Equipment	150.00	
Office Supplies	120.00	
		1,280.00
Reserve Fund		500.00
		*$19,000.00

* Special Income-producing item of additional $600.00 beyond above budget for special printing authorized if sanctioned and undertaken by proper committees.

In view of emergency conditions, it is understood that this budget is subject to revision at any time by the Finance Committee.

Other actions at the meeting included:

(1) A recommendation for consideration by Regional Associations, that it is the sense of this committee that whenever the National Convention meets in an area of a Regional Association, the Convention of that Regional Association should be omitted. (Yes) Densmore, Cortright; (No) Wichelns.

(2) To submit to the Executive Council for vote by mail the recommendations that the Executive Secretary be instructed to terminate all rebates to State and Regional Associations on Membership Subscriptions. (It is the present arrangement that certain State and Regional Associations collect N.A.T.S. membership dues along with their dues, but remit to the N.A.T.S. such membership dues minus fifty cents for each new member or minus twenty-five cents for each renewal. The N.A.T.S. is saved thereby no collection expense and some of the moneys are forwarded to the N.A.T.S. many months after collection.) Carried unanimously.

(3) The Finance Committee recommends to the Executive Council that it recommend to the Association at its business meeting in Detroit that the By-laws of the N.A.T.S. be so changed as to permit the fixing of the QUARTERLY JOURNAL Subscriptions and N.A.T.S. Membership Fees by the Executive Council. Carried unanimously.

The Finance Committee then recommends to the Executive Council that this fee be increased from $2.50 to $3.00 with a fifty cent discount offered for prompt renewals. (The possibility of a National Emergency at some time making a Convention impossible argues for investing the Council with fee changing power.) The proposed increase in Membership Fees has been long considered and frequently recommended. A time of rising prices seems the logical time for such a change. The discount proposal is recommended by the office of the Executive Secretary as an aid toward cutting down the costly expense of securing renewals. Carried unanimously.

(4) The Finance Committee strongly urges that the Editor of the QUARTERLY JOURNAL OF SPEECH develop a system of sponsors for articles to appear in the JOURNAL, beginning with the February, 1942 issue. These sponsors to be assigned the responsibility for articles in specific fields and for specific reader interest. It is believed that such planning will secure a better reader interest; represent more generally the various fields of speech education; and may achieve a more economical allotment of JOURNAL pages. Carried unanimously.

(5) The Finance Committee makes provision in the 1941-42 budget for launching a Secondary School Supplement to the JOURNAL in the spring of 1942, if this policy is approved by the Secondary School Committee and by the Publications Committee as provided in the present Constitution. Carried unanimously.

(6) The Finance Committee authorized an audit of the Association books and accounts by President Yeager and Chairman Densmore of the Finance Committee at a time convenient to these men after the closing of the books at the end of the business day June 30, 1941. Carried unanimously.

The Committee adjourned at four o'clock.

Later note: The audit of the books was completed as above provided.

Respectfully submitted
RUPERT L. CORTRIGHT
Secretary pro tem

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
TREASURER'S REPORT

RECEIPTS

For period from July 1, 1940, to June 30, 1941

Regular Memberships		$ 9,702.25
Unassigned income from Sustaining Memberships		744.60
Monographs		920.50
Directory		669.00
Bulletins		93.65
Miscellaneous Copies		580.30
Placement Service		916.75
Advertising:		
QUARTERLY JOURNAL	$2,243.50	
Monograph	380.00	
Directory	460.00	
Convention Program	35.00	
		3,118.50
Convention income:		
Registrations	$1,696.50	
Hotel Concession	120.00	
		1,816.50
Binding services		6.00
		$18,568.05

DISBURSEMENTS

For period from July 1, 1940, to June 30, 1941

Publication Costs

	Editorial	Proof-reading	Copy-right	Printing	Total
April, 1940, Q. J.		$ 8.00			$ 8.00
October, 1940, Q. J.		8.00	$2.00	$1,242.61	1,252.61
December, 1940, Q. J.			2.00	1,403.17	1,405.17
Index, 1940		10.00		366.00	376.00
February, 1941, Q. J.			2.03	1,378.95	1,380.98
April, 1941, Q. J.			2.03	1,427.36	1,429.39
Book Rev. Ed.	$ 9.37				9.37
Editor's Expense	20.00				20.00
QUARTERLY JOURNALS	$29.37	$26.00	$8.06	$5,818.09	$ 5,881.52
Monographs:					
Volume VII		4.00		419.00	423.00
Directory, 1941				708.00	708.00
Bibliography Offprint				19.00	19.00
Total Publication Costs for Year					$ 7,031.52

	Expenses					
	Mim. & Print.	Exp. & Postage	Sec. & Clerical	Other	Total	
QUARTERLY JOURNAL	$ 76.10	$ 354.60	$ 800.00	$ 619.46*	$1,850.16	
Stationery	499.40				499.40	
New Solicitation	210.12	296.80	900.00		1,406.92	
Renewal	69.68	160.76	900.00		1,130.44	
Placement Service	32.73	186.74	700.00		919.47	
A.E.T.A. Refund				135.90	135.90	
1940 Convention	510.27	98.90	400.00	319.15	1,328.32	
1942 Convention	3.33	6.00	50.00		59.33	
Sustaining Memberships	5.40	110.40	300.00	158.88	574.68	
Monographs	3.60	19.30	200.00		222.90	
Directory	7.35	75.00	300.00		382.35	
Advertising	11.20	21.60	300.00		332.80	
Misc. Office Forms	76.25				76.25	
Bank Services				29.61	29.61	
Office Equipment				313.59	313.59	
Officers and Committees				763.96	763.96	
Office Supplies				112.88	112.88	
Q. J.'s Repurchased				36.19	36.19	
Compensation Insurance				8.80	8.80	
Miscellaneous		169.35	80.84		250.19	
Reserve Fund				500.00	500.00	
	$1,505.43	$1,499.45	$4,930.84	$2,998.42		10,934.14
						$17,965.66
Less Cash Discounts						161.66
						$17,804.00

* Of this item, $586.46 represents commissions on subscriptions.

ASSETS, AS OF JUNE 30, 1941

Cash in commercial account	$ 692.19	
Cash on deposit at Post Office	50.00	
Petty cash on hand	20.00	
Reserve Savings account	500.00	
Accounts receivable	1,787.08	
Inventories of publications at cost (balanced stock)	3,225.75*	
Office equipment (less depreciation)	910.62	
Stationery supplies	248.97	
Miscellaneous office supplies	20.00	
Total assets		$7,454.61

* 4,555 copies of Q. J.'s representing unbalanced surplus to be disposed of in promotional and other practically non-income-producing activities are not included in inventory of publications.

NEW BOOKS

Fundamentals of Play Directing. By ALEXANDER DEAN. New York: Farrar and Rinehart, 1941; pp. xxi + 428. $3.00.

Former students of Alexander Dean will be pleased to see this book, for it is an expansion of the first third of his *Syllabus of a Course in Play Directing.* Others who knew Dean as a vigorous personality and successful director will be interested to read his ideas on play direction.

The book retains a good deal of the character of a syllabus. It is divided into four parts, each with many subdivisions. Part I, entitled *Drama as Art,* begins with a general definition of art and its purpose, contains brief discussions of such characteristics of art as concept, technique, unity, and coherence, of the teaching and appreciation of art, the director as interpretative artist, and finally of the function of the artist. Part II deals with the actor, and is exhaustive on the subject of external technique. Part III, *The Five Fundamentals of Play Directing,* is the meatiest portion of the book. Each of Dean's five elements, composition (arrangement for mood), picturization (arrangement for meaning), movement, rhythm, and pantomimic dramatization, is analyzed in great detail with the help of diagrams and references to photographs. In this section, among much useful material, is Dean's excellent analysis of attention values on the stage. Part IV is concerned with production procedure: tryouts, casting, organization and conduct of rehearsals.

One appendix contains twenty-four photographs of productions illustrating principles of composition and picturization. A second appendix treats the stage, setting, and stage management in the form of a glossary.

This book contains a tremendous amount of detailed information, all of it useful and all of it expressed clearly and precisely, without frills. Some aspects of direction, such as the composition of the stage picture, are treated more fully than in any other book on the subject. The material is broken up into small sections, most of them with practical exercises, so that it lends itself to classroom use.

It has the inevitable defect of the analytical approach; it gives the impression that the director is concerned with multitudinous distinct parts and pieces. More serious, however, is the book's failure, except in a very general way, to concern itself with the nature of drama, and except in the appendix with the physical character of the theatre and with any of the elements of production except the actor. In fact the book might better be entitled *Directing the Actors.* No doubt Dean in his more advanced courses supplied this deficiency, but as far as this book is concerned he appears to expend tremendous care in expounding a technique, without adequately relating that technique either to the written play or to the theatre.

B. H.

A History of the Theatre. By GEORGE FREEDLEY and JOHN A. REEVES. New York: Crown Publishers, n. d. [December, 1940]; pp. xvi + 688; 418 illustrations. $3.00.

An excellent compilation of historical facts gathered from many books and from such yet unpublished researches as that of Laflin on the ancient Egyptian theatre. For instance, here is an excellent summary of the published facts on the oriental theatres, and here you may follow in separate accounts the main course of the theatre in countries as out of the way as Poland, Bulgaria, and Argentina. The material is arranged to present a sketch of the career of each important person, and of many important companies and theatres. The book is like an encyclopedia arranged chronologically, fully indexed, with a full bibliography.

Perhaps we should not expect such a reference volume to deal with interpretation or general ideas, and this book is almost totally lacking in both. The authors occasionally mention romanticism, naturalism, and expressionism, but immediately get lost in details about people and events. They indicate that some plays are significant, but do not explain why. Hence, except for supplementary reference, it is not suitable for beginning students. We still await a book that has the clarity of Nicoll but is more inclusive and more up-to-date, one that has the excitement and stimulation of Cheney without Cheney's appalling misinformation.

The illustrations alone are worth the price of the book. There are more than four hundred of them, many not published before, or not generally available. Unfortunately, the labeling and proofing of the earlier plates is very inaccurate. The illustrator of the 1518 Plautus scene reproduced in Plate 44 would not have wanted it classified as "medieval." In Plate 47, Max Herrmann's last name has dropped out. In Plate 54, the Presentation in the Temple is mislabeled as the Adoration. In Plate 80, the final *i* has dropped from Corseni. In Plates 110, 111, and 112, the final Italian word has dropped from the title, leaving the meaningless "Union for the." In Plate 157, the date 1683 should be 1638. Neither the text nor the misleading labels for Plates 68, 69, and 70 make clear that the Teatro Olimpico was designed by Palladio and finished by Scamozzi, who added the small perspective scenes behind the arches.

There are a few slips in the text. Marie de Medici is married to Louis XIII instead of to his father, Henry IV. *Lady Precious Stream* gets postponed in England for several years, and Oscar Strnad falls a victim to an incredulous typesetter. In the valuable bibliography, Bakshy accidentally becomes Barshy, and in item 44 Calisto becomes Calsito. Such slips, however, are few when the amount of material is considered.

In all we stand in great debt to the authors for assembling so much good information in one inexpensive volume.

G. R. KERNODLE, *Western Reserve University*

Repetition in Shakespeare's Plays. By PAUL V. KREIDER. Princeton, New Jersey: Princeton University Press for University of Cincinnati, 1941; pp. 306. $3.50.

Scholarly analysis of Shakespeare's plays is apparently endless. Here is another volume, and surprisingly enough it offers something to directors as well as to scholars.

The book is divided into two parts: "The Mechanics of Repetition" and "The Aesthetics of Repetition." The second part seems to me the more valuable; certainly it is the more interesting. In it, Professor Kreider, following the path ably blazed by Bradley and by Knight, is concerned with repetition of idea, theme, and atmosphere within single plays. The subject of this section is the imaginative richness which enabled Shakespeare to take the idea of sleep in *Macbeth,* the theme of Gloucester's eyes in *King Lear,* the rural atmosphere in *As You Like It,* and repeat them over and over again, revealing in them constantly new significance. This is not simple repetition, of course, but variation on a theme.

In Part I, he is concerned with simple repetition. By analyzing Shakespeare's villains and his use of disguise, Professor Kreider seems to show that Shakespeare repeated himself endlessly in plot construction and in character conception, that in these fundamentals of playwriting he was, perhaps deliberately, uninventive. As one reads his careful analysis, however, one begins to feel that the strong likenesses between plot and plot and character and character appear only when important dissimilarities are minimized. In any case, the discovery of repetition from play to play seems to me a barren exercise, the discovery of repetitive richness within a single play creative scholarship.

B. H.

The Intent of the Artist. By SHERWOOD ANDERSON, THORNTON WILDER, ROGER SESSIONS and WILLIAM LESCAZE. Edited, with an Introduction, by AUGUSTO CENTENO. Princeton: Princeton University Press, 1941; pp. 162. $2.50.

For the benefit of those of us who are trying to teach the art of the theatre this kind of book should be reviewed more often in these pages as a relief from the parade of textbooks assembled from lecture notes, warmed-over compilations from other books, and much footnoted historical mishmosh—all too often written down for the partial purposes of academic salesmanship and promotion.

Unfortunately *The Intent of the Artist,* even as a symposium, is not quite expert or exciting enough to substantiate fully this point; but it serves. There is some disconnection among the parts, some disconnection between the introduction and the other four chapters, and certainly too much omnibus to the introduction itself (which does not better Roger Fry's 1909 *An Essay in Aesthetics*). In this "Introduction" Augusto Centeno states unequivocally that no one can ever reveal a work of art's intimate essence as well as the artist himself; and he indicates his support for the statement by giving Van Gogh's description of his own painting, *Le Café de Nuit.* That definitely centers one's expectations.

But Sherwood Anderson, in "Man and His Imagination," does not reveal the essential meaning of *Winesburg, Ohio* nor of *I'm a Fool;* he writes about loneliness and human relations and writing and reality in his simple, homey, almost disorganized way and almost makes a story. Thornton Wilder, in "Some Thoughts About Playwrighting," says nothing about *Our Town* or *The Merchant of Yonkers,* but discusses clearly four elementary conditions of drama which separate it from the other arts: "(1) The theatre is an art which reposes upon the work of many collaborators; (2) It is addressed to the group-mind; (3) It is based upon pretense and its very nature calls out a multiplication of pretenses; and (4) Its action takes place in perpetual present

time." Roger Sessions analyzes no musical composition of his own, but technically dissects the opening bars of Wagner's *Tristan* Prelude. William Lescaze does not explain his process of designing, for example, the Longfellow building in Washington, D.C., but in the best chapter in the book, "These Documents Called Buildings," discusses the nature of architecture in a delightful and profitable imaginary dialogue.

In other words, this is a symposium of generalizations, sometimes interesting, sometimes provocative, but hardly new or stimulating enough for the purposes of either criticism or creation. In other words (G. Wilson Knight's), maybe "'Intentions' belong to the plane of intellect and memory: the swifter consciousness that awakes in poetic composition touches subtleties and heights and depths unknowable by intellect and intractable to memory."

EDWIN DUERR, *Western Reserve University*

The Dramatic Imagination. By ROBERT EDMOND JONES. New York: Duell, Sloan and Pearce, 1941; pp. 157. $2.00.

Robert Edmond Jones stands high along with Eugene O'Neill and Stark Young as our only three sterling artists of the American theatre; and in *The Dramatic Imagination* he has with some "lectures" and some articles designed an evocation of what the theatre can be at its best: a place for "seeing with the eye of the mind," a place of "terror and awe and majesty and rapture," a place where life is not taught nor preached about nor explained nor expounded nor illustrated, but only created. And he believes this brilliant and fresh theatre will presently appear now that Hollywood "is drawing realism out of the theatre as the legendary madstone . . . drew the madness from a lunatic patient."

The book, in its eight short but shiningly simple chapters, is a record of artistic integrity, and persistence, and dream. It impoverishes most of the other theatre books we know and think from and teach by.

In the theatre Jones has worked toward for more than twenty-five years, "the problem of creating presents itself." That is the glory and the ache, and the secret. And this creative approach is not a matter of erudition, nor textbooks and precepts and arbitrary rules, and certainly not a matter of mere adroitness or mechanism. It is partly a matter of having the clearest possible image in our minds of the nature of theatre, an image which Jones captures in the chapters "Art in the Theatre" and "The Theatre as It Was and as It Is." It is partly a matter of taking the first step toward true creation by asking ourselves, "Why did that artist do that thing in that particular way instead of some other way?" And Jones illuminates the artist's approach to his materials and his forms in the chapters "To a Young Stage Designer," "Toward a New Stage," and "Light and Shadow in the Theatre."

He is most lucidly successful in the chapter "Some Thoughts on Stage Costume" in which he imagines the creation of a stage costume for Delilah in Milton's *Samson Agonistes.* The chapter is the essence of the creative process; it is *The Road to Xanadu* in twenty-one brief pages. It should be absorbed not only by costumers but by all actors, directors, designers, and playwrights for it contains all that they need to know and to practice. And it contains the intangible thing which all teachers must teach.

Always the accent of the book is clear and contagious: Jones will have

us "carry images of poetry and vision and high passion in our minds while we are shouting out orders to electricians on ladders in light-rehearsals." There is no other way toward a true theatre.

EDWIN DUERR, *Western Reserve University*

American Scenes. Edited by WILLIAM KOZLENKO. New York: John Day Company, 1941; pp. 269. $2.50.

Mr. Kozlenko in his Introduction says that the underlying purpose of this group of plays "is to picture dramatically the humor, tragedy, character, and idiom of certain regions of our country." Obviously with a limit of twelve plays he has been unable to cover all sections of the United States, but on the whole he has been remarkably successful in choosing plays which do interpret sincerely some phase of American life. The plays vary in technical excellence, but are remarkably high in real vitality.

Some of the best of them will tax the powers of the best of producing groups. Arnold Sundgaard's *Virginia Overture* requires a rare combination of acting, dancing, and singing. Pietro Di Donato's *The Love of Annunziata* presents other difficulties. It is loose in form, mixes fantasy with realism, but above all it is bursting with life. And Tennessee Williams' two unrelated sketches *Landscape with Figures* will be hard to unify in production. My own vote for the best play in the collection goes to Paul Green's *Saturday Night,* beautiful in its serenity, a play that could only have been written by a philosopher. But I do not mean to disparage the others. Richard Wright, Irwin Shaw, and Michael Komroff have contributed excellent plays also.

One sign of the times is perhaps to be seen in the fact that four of the twelve plays in this excellent volume are plays for radio.

B. H.

The Best One-Act Plays of 1940. Edited by MARGARET MAYORGA. New York: Dodd, Mead and Company, 1941; pp. 401. $2.50.

Miss Mayorga selects ten one-act plays from the year's crop and adds the libretto for an American ballet. I like best of the serious plays, Noel Houston's *According to Law,* a straightforward realistic play showing the kind of "justice" the negro gets in some of our courts, and Stanley Young's riotously funny *Farmer Brown's Pig.*

Saroyan is represented by a something in ten scenes called *Subway Circus.* He says he wrote it in five days in order not to make a liar of *The New York Times.* Tennessee Williams contributes a very pathetic piece, *Moony's Kid Don't Cry,* and Weldon Stone grows more diffuse in another Lem Skaggs play, *Rainbows in Heaven.* Percival Wilde's *Mr. F.* reveals the master technician, but nothing more. John Fitzpatrick's *Sleeping Dogs* is a routine farce, and Albert Carriere in *Danbury Fair* uses a tremendous cast to purvey drama of the kind popular in radio serials. Richard Nusbaum's poetic drama, *Parting at Imsdorf,* seems to me bad poetry and distressing drama, but I must be wrong. It has won two prizes.

Altogether the volume compares unfavorably with Kozlenko's collection of this year, *American Scenes.*

B. H.

A Stage Crew Handbook. By SOL CORNBERG and EMANUEL L. GEBAUER. New York: Harper & Brothers, 1941; pp. vii + 265. $3.00.

The title Messrs. Cornberg and Gebauer have chosen for their work is remarkably apt, as the book's widest use will probably occur among amateur stage crews.

Carpentry occupies almost the first half of the text, the latter half going, in large part, to electricians and flymen; such space as remains is given to painters, property men, effects men, grips, technical director, and designer. As might be expected, the material tends to be sketchy in all departments except carpentry—so sketchy that it is sometimes misleading.

On the other hand, most of what is said is said clearly, which is not always true of even mildly technical books. In the section on carpentry, few fundamentals are missed—the authors do not even leave to the young stage carpenter a decision as to how many clout nails a keystone ought to contain and where they ought to be placed! Unfortunately, this amount of fundamental detail does not extend to other sections of the book. This is the more to be regretted as there is no doubt that the authors make a start toward bringing technical (and educational) theatre writing down to earth. As too many of us know to our sorrow, the knowledge of fundamental carpentry (and electricity, for that matter) often assumed in technical works on the theatre often does not exist.

In arrangement (question and answer on a theatre tour for the benefit of a newcomer), language, and material the book is elementary—as the authors indicate in their preface. No comparison with extensive, pretentious, or highly technical works is intended, nor would it be in order. There is a glossary, almost useless for reference because arranged by chapters instead of in one alphabet; its definitions, perhaps adequate with the text, certainly will not stand alone ("Floor pocket—Made up of one or more outlets in an iron box sunk into the stage floor"). There are occasional bright spots in the text: "A joint with a crack is not really a joint; it is a point of weakness," but such bright spots are rare. Jack Forman's illustrative drawings are generally clear. Techniques are, on the whole, sound; as usual, most of us will have our own preferences in particular matters. The relatively frequent references to the Stanley Tool Guide are heartening—concern about the ubiquitous misuse of tools by amateur stagehands is one of the fundamentals for which we must thank our authors.

The *Handbook* will be useful to many stage crews in high schools, to most of those in girls' schools (this with all respect to the excellencies of some feminine carpenters), to a goodly number of those in little and college theatres. For some mature groups it may be disqualified on grounds of language and method; by very few will all its fundamentals be found superfluous.

JOEL TRAPIDO, *Cornell University*

Let's Make a Play. By GEORGE F. WILLISON. New York: Harper & Brothers, 1940; pp. 302. $2.50.

A book of twelve plays written by children of Hessian Hills School, with a discussion by George F. Willison concerning the process of developing them. Useful for the suggestion it will give other teachers: first, for the wide range of material suitable for creative dramatics; and, second, for the technique of guiding children in the use of it.

Social studies furnished the background for most of the plays in the collection. "Eskimo" originated in a seven-and-eight-year-old group after a study of Eskimo life; "Fang Tsi Chu" was the product of an eleven-year-old class at the end of a study of China; "United We Stand" was the culmination of a year's work on the origins of the nation. Most interesting of the little plays are "Spotlight on Spain," done in the manner of the Federal Theater's "living newspaper," and "Call to Freedom," a dramatization of the Underground Railroad.

Though the suggestion is made on the jacket of the book that "other children will be eager to try these non-royalty plays," it is to be hoped that they will not be used for this purpose. They are, indeed, well done for children, but their value disappears when considered for presentation by other children.

Instead, the inexperienced teacher may find in them simply a good illustration of original drama which may be created by groups of children with wise and tactful guidance. And she may find, also, a great deal of help in learning how to give such guidance by reading Mr. Willison's analysis of the plays, and his careful description of the way they came about.

WINIFRED WARD, *Northwestern University*

Bread Loaf Book of Plays. Edited by HORTENSE MOORE. Introduction by JOHN MASON BROWN. Middlebury, Vermont: Middlebury College Press, 1941; pp. xiv + 199. $3.00.

Hortense Moore, for twelve years director of the Bread Loaf Little Theatre, has chosen six of the fifty-three plays she has produced there, and presents them in this attractive volume with full production notes, floor plans, production photographs, and such music as some of them require.

The collection shows the experimental spirit and the interest in drama as related to literature which have characterized production at Bread Loaf. Miss Moore's dramatization of Robert Frost's poem *Snow* is an interesting experiment in fitting action to the rhythm of poetry. Her *Noah and His Sons* is a playable adaptation from the Wakefield Cycle. Frederick Lansing Day's one hour dramatization of *The Fall of the House of Usher* provides opportunities for experiment with light and sound to create atmosphere and tension. Miss Moore's adaptation of John Allingham's *The Widow: Or Who Wins* should give that 19th century farce a new lease on life. Gordon Bottomly's verse play about the meeting and elopement of Macbeth and Lady Macbeth is reprinted with additional stage directions. A New England folk comedy *Happy the Bride*, by Raymond F. Bosworth, which received its first production at Bread Loaf, rounds out the collection. B. H.

Annals of the New York Stage, Vol. XII. By GEORGE C. D. ODELL. New York: Columbia University Press, 1940; pp. xix + 734, ill. $8.75.

Professor Odell calls himself "a born respecter of detail;" and indeed, as in the earlier volumes in his series on the New York stage, he supplies an almost overwhelming mass of information. His defense of his method, however, is disarming: "I quite agree with the man who asserts that it is ridiculous to copy these long casts of forgotten plays and actors; I also admit that it is impossible to know who may wish to find out something to be discovered only by such means."

Among the more important theatrical events of the years covered by this volume (1882-85) were the arrival from England of Mrs. Langtry ("the Jersey Lily"), the first performances in America of Henry Irving and Ellen Terry, the early vicissitudes of the Metropolitan Opera House, and the rise of Daly's to first place among American theatres. Many personalities whom we can remember were already well known: John Drew, Otis Skinner, Minnie Maddern, Nat Goodwin, Maurice Barrymore, Henry Miller, Viola Allen, Walter Damrosch, and others.

Professor Odell, to the amazement of our proud age, finds the 1880's often superior in acting and even in setting to the twentieth century. Ada Rehan was "the most captivating comedienne of her time" and "has had no successor on our stage;" Patti's Rosina was "one of the greatest of all operatic impersonations;" Ellen Terry was "supreme" as Portia and her Beatrice was "probably the greatest ever seen." Of the Irving productions Professor Odell writes, "I can vouch for it that they make the staging of modern impressionists and depressionists, fifty years later, seem like the vague and pointless wanderings of lost children in a maze of unimaginative gloom."

The book gains by such expressions of preference and even prejudice, made with enthusiasm and humor. Most readers can skip the more tiresome detail and enjoy the vivid comment.

G. R. KERNODLE, *Western Reserve University*

New Theatres for Old. By MORDECAI GORELIK. New York: Samuel French, 1940; pp. xvii + 553. $4.50.

New Theatres for Old, is the most solidly thoughtful, and exciting, and provocative top-shelf "must" American theatre book to appear since the several Stark Young volumes. It is emphatically required reading and study, especially for teachers who hope to train theatre thinkers who can vitalize theatre practice. A year's college course should be, and will be, built around it; or a year's thought in the lonely places. And this praise stands all the more meaningful when it can be given despite the fact that one need not agree with the book's conclusions.

However, once Gorelik begins his examination of the theatre of the past on the premise that the purpose of theatre is "to influence life by theatrical means;" once he goes beyond the belief that the theatre is script and nothing but script into a consideration of the mutations of style in the theatre, he comes logically enough to the conclusion that the future theatre will not embrace "illusory staging, emotionalism, symbolism, synthesis, the 'well-made' play, or 'psychological' staging."

One can follow him with enthusiasm in the renewed discovery that the technique of illusion (perhaps Bakshy's term "representation" is a better one)—which tries "to convince the spectator that the stage events are not really events on the stage having a sequence planned by stage workers, but that they are rather a series of natural or phenomenal events unrelated to the stage and viewed by spectators in a theatre as if by accident"—is not the theatre's eternal form nor its habitual form. The variations of naturalism came into the theatre only as late as 1887 with Antoine. The alternative to illusion is convention (Bakshy's "presentation") toward whose style there is now a tendency to return.

But all those who object to the infinitive in his "to influence life by theatrical means," as well as those who know a wider definition of it, cannot follow him through the highly challenging and core chapter of the book, "Theatre Is a Tribunal," in which he advocates the joining of conventional, or presentational, or theatrical staging to documentary plays as the theatre to be wished for and to come. Everyone can agree with Gorelik in the fear that once the theatre becomes again theatrical it can easily become too formal and abstract for any life contacts; but is it necessary in order to forestall this danger that the theatre follow the ideas of Erwin Piscator (see his *Das Politische Theater*, Berlin, 1929) and Bertolt Brecht and his Epic theatre? Must the theatre teach scientifically and practically, be "an impartial tribunal where facts are investigated" with the free admission "that there is no sharp dividing line between Epic drama and a demonstration in a surgical or chemical auditorium?"

But to be fair to Gorelik he declares that "We need not all accept the belief of Zola or Brecht that the future of the stage *must* be scientific. At the same time we need not be equally dogmatic in asserting that there can be no place for scientific thought in the theatre."

Some of us can still hold with Coleridge that a play, like a poem, is "that species of composition, which is opposed to works of science, by proposing for its *immediate* object pleasure." We may learn from a play, but that is not why we go to it, nor why we enjoy it. The theatre's purpose can well be to give us *the experience of* life by theatrical means. Gorelik seems to think Longinus is outdated. The calendar is on his side. So is a good mind which made a good book.

EDWIN DUERR, *Western Reserve University*

Letters of Jonathan Oldstyle. By WASHINGTON IRVING. Reproduced in facsimile from the edition of 1824, with an Introduction by STANLEY T. WILLIAMS. New York: Columbia University Press, 1941; pp. xx + 67. $1.60.

Jonathan Oldstyle (alias Washington Irving) in 1802-3 made the following recommendations:

To the actors—less etiquette, less fustian, less buckram.
To the orchestra—new music, and more of it.
To the pit—patience, clean benches, and umbrellas.
To the boxes—less affectation, less noise, less coxcombs.
To the gallery—less grog, and better constables;—and
To the whole house, inside and out, a total reformation.

These recommendations appear on p. 33 of the Columbia University Press' facsimile edition of Irving's pseudonymous letters. There is an Introduction to the book by Yale's Stanley T. Williams, who writes with a pompousness bred, perhaps, by too much association with Irving. In spite of this defect, the Introduction, well annotated, is interesting and most informative.

Six of the nine letters (written originally for *The Morning Chronicle*) deal with the New York theatre in the first few years of the nineteenth century. Irving comments on theatres and audiences, plays and critics, acting and stagecraft. He liked to go to the theatre and he wrote about it with his pleasing wit and with considerable insight and unusual caution (for a layman). Of going to the theatre, Irving said: "To enjoy this with the greater relish, I go

but seldom." (p. 11) A good suggestion! There are many good suggestions in this book. It will be of real service to students of American drama and theatre.

LELAND SCHUBERT, *Madison College*

Puppetry 1940. An International Yearbook of Puppets and Marionettes. Volume 11. Edited by PAUL MCPHARLIN. Detroit: Author, 1940; pp. 64. $2.50.

The most casual or the most ardent puppet follower will want this yearbook for it is one of the outstanding contributions to puppetry. As usual it contains a fascinating record, both written and pictorial, of the past year's activities in puppetry both in the United States and abroad—in fact one is surprised to find so much news of activity from warring Europe. In addition to the record of the 1940 Puppetry Festival held June, 1940, are a number of well selected articles from a wide variety of sources, and some very welcome diagrams of new technical devices used by Rufus Rose, Stevens Marionettes, and the Tatterman Marionette Company to achieve smoother action in head, leg, and arm movements.

JEAN STARR WIKSELL, *Stephens College*

Adventures in Language. By ROLLIN HARVELLE TANNER, LILLIAN B. LAWLER, and MARY L. RILEY. Drawings by SYD BROWNE. New York: Prentice-Hall Inc., 1941; pp. xvi + 371. $1.60.

According to the preface, "this book is to be used as a guide to activity and exploration on the part of the pupils in the attempt to find out new and interesting facts about language for themselves."

It seems to the reviewer that the book is well suited to fulfill the purpose of the authors. It is written in an interesting style and is attractively illustrated.

For teachers of languages, it should be a valuable book, but I do not see that it offers anything in the field of speech that is not better handled by many of the texts written primarily for speech work. I do not believe that the authors themselves intended the book for any other purpose than to increase the interest of young pupils in language phenomena, and to give material for the study and appreciation of any language.

J. WALTER REEVES, *The Peddie School*

Phonetics. By CLAUDE E. KANTNER and ROBERT WEST. New York: Harper and Brothers, 1941; pp. xxxii + 418. $3.50.

It is the purpose of this volume "to lay a foundation of phonetic principles on the basis of a sound neuro-physiological background." The presentation of these basic phonetic principles includes detailed consideration of the phoneme theory; systematic description of speech sounds on the basis of three approaches: acoustic, placement, and kinesiologic; analysis of the phonetic factors responsible for pronunciation changes; and discussion of the special characteristics of present American speech. A dynamic view of phonetics in terms of patterns of movement, "kinesiologic" phonetics, characterizes the text and leads to various fruitful concepts and consistent theoretical explanations. There is a section devoted to the rationale of phonetic symbolization and a chapter on narrow transcription. Emphasis is on phonetics as a pure science, but some

of the principal applications are outlined in a section dealing with the speech of the deaf, foreign accent, speech correction, and the teaching of speech in the public schools. Four appendices contain material of real utility: material for transcription practice, nonsense material for dictation practice, exercises for class assignments and 43 transcriptions of the speech of a wide variety of American and foreign dialects.

As a college text for introductory courses in phonetics, this is a comprehensive, scholarly piece of work, original in basic viewpoint yet eclectic and generous in evaluation of the work of other phoneticians, unusually well illustrated and clearly written, in short a book which is to be enthusiastically recommended. Most readers of this review are aware that the present volume was preceded by four mimeographed editions. The basic viewpoint has remained the same, but the discussion of many points has been elaborated, and the four appendices and the section on applied phonetics are new. Because of the substantial similarity of the fourth mimeographed edition in most matters of theory, the review of this preliminary edition is still pertinent (Q.J.S., 25, 1939, 338-339). The important material on the schwa vowels is more clearly presented thanks to improved diagrams; additional diagrams illustrate the authors' conception of the glides; and palatograms and linguagrams, in addition to the usual sagittal section of the organs of speech, clarify the discussion of consonant formation.

One of the most satisfactory features of the book for many teachers of speech will be found in its freedom from dogmatic adherence to controversial points of view. The reader is presented a sufficiently broad view of the subject, and so often referred to other sources, that study of this volume should furnish an excellent basis for advanced study and research. Like the fourth preliminary edition, the present text suggests a voluntaristic conception of American speech "style," a discussion of the place of leadership in dialect trends which constitutes an interesting theory although one which may be regarded sceptically by some readers. The discussion of current trends in American speech toward the use of compromise vowels is likewise provocative and should be an inspiration for experimental studies, since a quantitative basis for the various generalizations is apparently not yet available.

Kantner and West's *Phonetics* should prove a strong influence in steering courses in phonetics away from mere teaching of symbols or of doctrinaire views on pronunciation, and focus attention on the scientific approach to basic problems of normal and defective articulation of speech sounds. Moreover, it is written not by those outside the profession principally interested in problems relating to their own specialty, but rather in the language of the sub-title, "from the point of view of English speech."

WALTER H. WILKE, *Washington Square College, New York University*

Speech Improvement Work and Practice Book. By GRACE A. MCCULLOUGH. Boston: Expression Company, 1940; pp. 176, paper. $1.25.

This book, making no pretense of being more than its name implies, does fill a long felt need. The loose leaf form enables each child to compile a notebook of his own speech difficulties, sharing the book and consequently the expense with several other pupils. The seventeen most difficult consonants are covered in 121 pages of drill material which advances in logical fashion

from syllables through sentences to interesting and varied selections of prose and poetry, and concludes with a test by which the student may determine his own progress. The sections on speech tests, mottoes, rules for good speech, tongue drills, vowel practice, and resonance and intonation drills comprise only nine pages, a proportion quite consistent with the purpose of the book.

Miss McCullough strongly recommends the use of the International Phonetic Alphabet, but fortunately for her manual's wide distribution, she has arranged it so that it can be used with or without the phonetic symbols.

To children beyond the fifth grade, this should be valuable material for self-help and self-appraisal. Teachers should welcome the manual as supplementary work for home or classroom.

MEREL R. PARKS, *Public Schools, Detroit, Michigan*

Putting Words to Work. A Lively Guide to Correct and Vigorous English. By EDWARD N. TEALL. New York: D. Appleton-Century Company, 1940; pp. vii-xii + 344. $2.50.

When we have gone through twenty-eight chapters, we are told what this book tries to do. It is to "encourage a reasonably critical attitude toward whatever is in print, and a 'feel' for the right word, an honest respect for the reasonable requirements of good diction and clean construction." It is not a textbook, it is not for use in the classroom, it is not a deskbook for professional writers.

The author has conducted a department in the magazine *The Inland Printer* since 1923 (as we are told on page vii, and reminded on pages x, 11, 23, 35, 49, 74, 165, 185, 231, 233). In this capacity he has answered questions of grammar, good usage, etc., for proofreaders. Out of these answers has come the last part of the book, some ninety pages.

Though this is no textbook, it takes some full sweeps at teachers. In one place (p. 187) the teacher is "under the tyranny of a rut-following Board of Education." In another, "Those little-minded teachers who hammer away on small matters of technique and etiquette destroy personality and deprive speech of its charm and beauty." We are assured (p. 126) that "Better teaching of grammar in the schools is the first and most important step." Again—and this is startling—"Grammar should be made not repulsive but attractive; a good teacher can do it." As for phonetics, we learn that "The language as we speak it is actually not subject to exact reproduction in symbols."

As a guide to correct English, we may use this sentence, which refers to the split infinitive: "Even those who somewhat dislike it yet bear with it patiently when and where it does its work quietly and neatly object to having it flaunted in their faces by a writer who thinks to show how big and strong and 'free' he is by sprinkling his copy with examples." This prize is on page 184.

Having thrown—figuratively—all grammar texts overboard, this writer then sets up his own rules for grammar. Like a broken-field runner, he reverses his field time and again (see especially pages 245 and 249-250).

All of this is "vigorous" and "lively," as the sub-title suggests; it is even "ingenious," as page 250 states. But, we think, the ordinary reader had better steer clear of this book unless he desires to be in endless mazes lost.

THEODORE G. EHRSAM, *New York City*

American English Grammar: The Grammatical Structure of Present-Day American English with Especial Reference to Social Differences or Class Dialects. By C. C. FRIES. D. Appleton-Century, 1940; pp. 313. $2.50.

Although in the preface this treatise is called only "a preliminary sketch of the inflections and syntax of American English," it contains more information than the average reader will digest, and it deserves to have at least the thoughtful inspection of students of our speech, especially systematic, functional, and empirical grammarians. At the outset is an elucidation of historical, regional, literary-colloquial, and social differences in the English language. The body of the work mainly concerns itself with those last mentioned, as is twice indicated in the substantial subtitle of the book—i.e., by the terms *social differences* and *class dialects*. To the reader who may not attach the same significance to these terms as Professor Fries does, it may be pointed out that they refer to such pronunciations as *ketch* for *catch* and *git* for *get* and to such preterits as *seen* and *done*, and not to such forms as *clomb* or *clum*, *you-all*, and *poke*, a sack. The number of those picturesque synonyms that at present commonly pass as "regional variations" is very small in this book. The line between such variations and so-called class or social differences—always a dotted and sinuous, if not actually a wavering line—is ably though not extensively described by the author. He mentions "such historical differences" as "*clomb*, usually spelled *clum*." To my way of thinking, however, *clomb* is the historical form, and *clum* is its lineal descendant now living in certain social dialects, or (can it be denied?) regional dialects.

The book presents a great body of "material so organized as to provide tools for . . . observation, classification, and interpretation." This material, analyzed minutely, came from some 3,000 informal letters in "certain files . . . in the possession of the United States Government." There is also frequent citation of usages from literary writings. Most important are the two chapters on the uses of the forms of words, three on the uses of function words, and one on the use of word order. The conclusion gives some inferences from this study for a workable program for the schools, and here and there are other references to the pedagogical implications of this survey. There are 41 statistical tables; I should like to see them provided with adequate explanatory headings, and these headings collected under Contents. The index contains 21 pages.

HAROLD WENTWORTH, *West Virginia University*

Reading and Listening Comprehension. By HARRY GOLDSTEIN. New York: Teachers College, Columbia University, 1940; pp. v + 69.

Occasionally a candidate for a Ph.D. produces a dissertation which does more than satisfy the eligibility requirements for a degree. *Reading and Listening Comprehension* is such a dissertation. The study is concerned with a comparison of silent reading and listening comprehension of material presented at seven different rates, ranging in increment of thirty-seven words from 100 to 322 words per minute, for a group of 280 subjects. The experimenter employed specifically designed filming and recording equipment and techniques for controlling the speed and quality of presentation of material.

The experimenter found that listening comprehension is, in general, superior to reading comprehension. The superiority of the listening comprehension

was found to vary appreciably according to difficulty of material, intelligence of subjects, individual differences and idiosyncrasies, and rate of presentation. Somewhat surprising to this reviewer was that at the rate of 285 words per minute listening comprehension maintained its superiority over reading comprehension. Other interesting findings are that the relative superiority of listening comprehension is in inverse proportion to the intelligence and reading speed of the groups and that the superiority of listening comprehension is decidedly more marked for the easy than for the difficult materials.

Before teachers decide to abandon silent reading as a method of presenting materials two points had better be brought out. First, the reader of the material (in the listening situation) in the present experiment was Mr. Alwyn Bach, winner of the 1931 gold medal award of the American Academy of Arts and Letters for good diction on the air and currently a reader for the Talking Books for the Blind. The quality of Mr. Bach's oral reading is undoubtedly higher than we are likely to find in most classrooms. Second, many of the subjects had habits of listening which were probably better than their habits of reading. When the presented material was easy, as we know most radio material to be, these habits served the subjects well. As the material increased in difficulty, the superiority of listening comprehension over reading comprehension diminished because most of the subjects were not accustomed to listening to difficult material.

Dr. Goldstein's study should serve as an impetus to others along the lines he has laid out. The conclusions of his experiment should find application for research workers and teachers in reading, radio, speech, and related fields.

JON EISENSON, *Brooklyn College*

Adjective-Finder. THEODORE G. EHRSAM and J. I. RODALE, compilers and editors. Emmaus, Pa., Rodale Press, 1940; pp. 439. $2.50.

This is a word-book in which selected nouns are listed alphabetically, and adjectives are suggested which might be applied to them. For Chinaman, for instance, the following adjectives are suggested: "slant-eyed; sinister; innocent; cryptic." For "eyes" are given about 500 possible adjectival descriptions, including "dream-shrouded," "landlubber," "musty," and "neighboring." People may be "aboriginal," "polite," or "shade-loving." Some of the adjective-lists are arranged alphabetically; others are not. Some nouns are given two or three adjectives, some two or three hundred. The non-literary tyro who doesn't know what he wants to say may find some help in this book in filling his pages; most people will do well to follow the classic advice and lose no time in reading it.

ROBERT T. OLIVER, *Bucknell University*

The Psychology of the Physically Handicapped. By RUDOLF PINTNER, JON EISENSON, and MILDRED STANTON. New York: F. S. Crofts & Co., 1941; pp. 391. $3.00.

To say that an understanding of the handicapped child is a vital necessity in planning an educational program to prepare him for life is to give utterance to what many may consider as banal and self-evident. But many persons who accept this statement as a truism have little understanding of the profundity of its truth. Many of the handicapped types live in a world so different from

the world the rest of us accept as reality that an understanding of their psychology involves a completely new set of maps and guide books before we can find our way about in these other worlds. The charting of these other worlds is excellently done in the "Psychology of the Physically Handicapped." The authors of this work have had such training and experience that they neatly complement each other's contributions and bring to us a complete picture of the entire field of the psychology of all of the handicapped types. The reader is impressed with the careful scholarship that the authors reveal in their survey of all current literature in the subjects treated. After the introduction of general material necessary for the understanding of all types of handicapped children, they discuss the deaf, the hard of hearing, the blind, the partially sighted, the crippled, the defective in speech, and a group that they call the "delicate children" including the allergic, the cardiac, the diabetic, the encephalitic, the epileptic, the malnourished, and the tuberculous.

The worker in the field of disorders of speech will be interested particularly in Chapter Eleven, which discusses the defective in speech, and in Chapter Twelve, which treats of speech involvements of special types of physically handicapped. Chapter Eleven contains an orthodox statement of the field of speech pathology with special emphasis on psychopathology, while Chapter Twelve contains material not usually included in the literature of the field of speech pathology. It deals with the speech involvements of the blind, the spastic, the choreatic, and the deaf.

This book is a necessary addition to the professional library of the teacher or the clinical worker who desires up-to-the-minute information in the fields treated by Pintner, Eisenson, and Stanton.

ROBERT WEST, *University of Wisconsin*

Personality and Problems of Adjustment. By KIMBALL YOUNG. New York, F. S. Crofts & Co., 1940; pp. x + 868. $4.25.

Kimball Young has written an important book on personality which is especially significant for workers in the field of speech. The book's special significance is contained in the attention the author gives to language and linguistic processes in the development and manifestation of personality. When Kimball Young considers the matters of speech and language, the reader does not get the feeling that a psychologist thinks it a pretty good idea to include these subjects merely because such inclusion rounds out his book and some people might be pleased with the idea. Professor Young writes on language and speech with the realization that no book on personality could pretend to be adequate unless this were done. And *Personality and Problems of Adjustment* is very definitely adequate!

The book is divided into three parts. The first part deals with foundations of personality and serves as an introduction to the subject in general. In this part the author includes chapters on "The Language Development of the Individual" and "Language, Thought, and the Self." The second part of the book is concerned with Selected Problems of Personal Adjustment, and includes chapters on "Some Problems of Adolescence and Maturation," "Mental Hygiene for College Students" and "Adjustments Associated with Constitutional Deficiencies." The last part, which contains but two comparatively short

chapters, deals with certain wider implications of personality evidenced in "Integration and Balance through Religion, Art, and Avocation" and "Personality, Society, and Culture."

Though the book is decidedly worthwhile and highly recommended by this reviewer, it is not an easy book to read. The beginning student will be somewhat confounded by references to Freud, Gestalt, and Behaviorism. The more advanced student will frequently wonder why Kimball Young needed to include quite so much material in his various discussions. This reviewer feels that a reduction of about a third in length would make the reading of *Personality and Problems of Adjustment* a less formidable task. It is hoped, however, that the book will be widely read. It should find a place on the library shelf of speech clinicians, of teachers of courses dealing with the speech personality and in courses concerned with the psychological aspects of speech.

JON EISENSON, *Brooklyn College*

Voice and Delivery. By WILLIAM R. DUFFY. St. Louis, Missouri: B. Herder Book Company, 1941; pp. 417. $2.50.

This new text and reference book in speech will find a warm welcome from those teaching on the college level who seek for their students an interpretation of the scholarly psychological attitude toward speech development. The subtitle, "Training of Mind, Voice, and Body for Speech," suggests the approach of the author, that of consideration of personality, emotional and physical, as basically important in speech work.

While *Voice and Delivery* is a modern adaptation of the age-old theory of man's triune nature, it still suggests that there is a norm—a half-way meeting place between realism and pure interpretation of a beauty—which brings sincerity free of affectation.

Chapters included deal with development of individual oral style, the physical analysis of sound production and its relationships with speech and thought, vocal elements, quality, time, pitch and force, and their union with feeling and emotion, and technical phases of diction. Throughout the book, however, Professor Duffy emphasizes that the ultimate goal in speech training is the art of expression rather than formal mastery of its composite phases, and the optimum development of the personality rather than elocutionary perfection.

The choice of prose and poetry selections for illustration and for practice is excellent. The examples serve for practice and for personal enjoyment as well.

As a text *Voice and Delivery* is evidently not intended for the dilettante. The very technical treatment of the physics of sound production and the physiology of the larynx could be grasped only by more advanced students. However, the treatment of vowels and consonants, dealing as it does with clinical procedures, is so illustrated with charts and diagrams showing the exact placement of tongue with relation to palate and teeth, that it should prove a valuable aid to the methodical student.

The book, obviously the outgrowth of Professor Duffy's teaching experience over a quarter of a century, should provide any student with an excellent philosophical background for his efforts in speech training and an opportunity for scholarly understanding of human relations.

MIRIAM GOOD ROBERTSON and ARTHUR S. POSTLE, *University of Cincinnati*

Arbitration in the Men's Clothing Industry in New York City. A Case Study of Industrial Arbitration and Conference Method with Particular Reference to Its Educational Implications. By RITA MORGAN. New York: Teachers College, Columbia University. Contributions to Education, No. 823, 1940; pp. viii + 153. $1.50.

This book represents the kind of experimental work which teachers of speech should understand, utilize, and wherever possible, emulate. The material reported was collected by direct attack upon discussion situations which occurred in the arbitration of disputes in the men's clothing industry. Thirty such meetings were observed and analyzed. A careful analysis of arbitration machinery, a chapter on "The Prospects of Conference Method in Industry" and one on "Educational Implications," round out the volume.

The chief problem which confronted Dr. Morgan in this study was choice of method. The statements of the search for and choice of method are well presented. The case method plus what this reviewer would call a sociological interpretation are employed. Unfortunately, the book does not give a sufficient amount of the raw material of the study to enable one to determine how much or what kind of interpretation was required. It would be interesting to compare Dr. Morgan's results with a similar study employing Dr. Floyd Allport's "Event-System Theory of Collective Action."

Most significant of the educational implications are perhaps those relating to the necessity for training for "democratic work-relations." Incidentally, the author joins the "either-or" school in the debate-discussion controversy, saying "the philosophy of discussion technique . . . is not compatible with the philosophy of debate technique. . . ."

Immediately interesting and useful to the teacher of speech and those in allied fields using discussion devices, this volume will also bear careful study by experimentalists venturing into the area.

J. V. GARLAND, *Colgate University*

Strategic Debating. By ROY EARLE HARLAN, JR. Boston: Chapman and Grimes, 1940; pp. 157. $1.00.

In an age which emphasizes co-operative discussion, audience enlightenment, and non-decisions as debate objectives, it is unique to find a book devoting itself to how to win debates. And herein lies the tale of "Strategic Debating," which means debating to win. Those who still emphasize the decision and the debate tournament in their forensic programs will find an unusual approach to debating in this volume. No claim is made for a pedantic treatment of debate theory.

The author has a record of 150 debates won in high school and college debating. Justification for writing this book is that strategic debating is new and is not discussed in other debate texts. Written in the first person and interspersed with personal experiences, the text discusses many interesting techniques which have helped the author win debates. Some practices advocated are: have something new, use trick cases, take the opposition by surprise, steal the opponent's thunder, contrast the two cases, know your facts, use teamwork, know all the opponent's arguments, be exact, summarize, develop conceit and be a bragger, know the judge and appeal to his emotions, and others. There are good chapters on making debate popular on the campus, on fallacies, and rebuttal.

The reader will recognize much of this as not new. He will also find the author trying to justify the ethics of strategic debating. Though this reviewer would question the advisability of following all of the author's suggestions, and would hesitate to agree that this much emphasis should be placed on debating to win, he would commend the author's enthusiasm for his subject and the book itself to debaters and coaches in general, and to those especially whose philosophy of debate includes the zeal to win.

HAROLD P. ZELKO, *The Pennsylvania State College*

Public Speaking for College Students. By LIONEL CROCKER. New York: American Book Company, 1941; pp. xii + 480. $2.50.

An ever increasing tendency in textbooks on public speaking of the past fifteen years has been towards taking from speeches more and more excerpts as examples of the various phases of instruction. Professor Crocker's book, a treatment of composition and delivery dealing with practically every phase of public speaking, reaches the high-point in this effort. Its exhaustive illustrative material will, in all likelihood, make it a useful text for many teachers and students. Also commendable, and to some extent unique, is its painstaking effort to motivate the student in the need for developing new habits of character, personality, and composition. This emphasis on character and personality is convincingly presented, and should have a wholesome and directive influence.

Obvious in the work are the pedagogically-seasoned and studious qualities of the author. The amassing of abundant illustrative material, spread upon almost every page of the book, itself is a creditable piece of scholarship. The most striking chapter, effectively illustrated, is *The Illustration.* Other outstanding chapters are *The Study of Public Speaking, Ways of Delivering the Speech, Gathering Materials, How to Be Interesting, Language in Speaking* (more exhaustive than most texts), *Humor,* and *The Speech Situation.* The discussion on the *Occasional Speech* is to be commended for saying in a few pages all that need be said to more or less intelligent students receiving general training in public speaking.

The examples employed to illustrate principles are, for the most part, new, interesting, and to the point. Sometimes, however, parts seem almost too well illustrated, for examples of *how* often predominate over much-needed exposition of *when* and *when not.* The author commendably displays the instruments of speaking and exemplifies their function, as a surgeon might lay before us a complete set of surgical tools. Of the surgeon, however, the medical student would expect additional exposition on the use of the instruments in relation to complete operations, in none of which all instruments would be used. Thus, in this text, it is not always obvious how and where the various parts fit into a total pattern. Random examples of such seeming lack are *Definition, Vowels, Voice Production, Three Kinds of Proof, Speech Plans, How to Be Interesting, Analysis of the Audience,* and *Persuasion.*

To some readers it may appear that the discussion of delivery is more adequate than that of composition, and that the student is asked to make a considerable number of speeches before attention turns to composition; that there is a tendency to discuss some phases at too great length; that, throughout, there might be some omission of minor categories, to do away with a possibility of discouraging students by making the whole task seem too diffi-

cult. Perhaps, too, the chapters on *Analysis of the Audience* and *Persuasion* might better have been related to college psychology courses if they had been based less upon Phillips and more upon Hollingworth, Doob and other recent psychological authors on attitudes and propaganda.

ARLEIGH B. WILLIAMSON, *New York University*

An Introduction to Public Speaking. (Revised.) By DONALD HAYWORTH. New York: The Ronald Press Company, 1941; pp. 432. $2.50.

This book is much more than a revision of Professor Hayworth's *Public Speaking,* published in 1935 and reviewed by me in THE QUARTERLY JOURNAL OF SPEECH, November, 1935. The point of view and the general approach are much the same, but the extensive changes in subject matter and arrangement and the complete re-writing of most of the material have resulted in an almost entirely new book which retains the thoroughness and practicability of the older edition, but in organization and discussion of theory is much better.

Professor Hayworth has succeeded in writing a text which is interesting, comprehensive and adapted in each phase of the discussion to the individual problems of the student. He makes clear each phase of theory by abundant illustrations, not only in the body of the discussion but as exercises after each topic discussed. He takes pains to make clear just how each point of theory may be applied in an actual speech.

The chapters are arranged in better teaching order. The discussion of the psychological factors in public speaking which made up all of Part III in the older book has been simplified and has been included in other chapters such as that on the personality of the speaker and that on persuasive speaking. The new edition, instead of lumping together speeches of entertainment, impressiveness, exposition and persuasion in a chapter on kinds of speeches, devotes a separate chapter to each type of speech (except the speech of impressiveness, which is omitted) and gives a fuller treatment to each one. A chapter each is also given to speeches of announcement, radio speeches, sales talks, after dinner speeches, speeches of courtesy and speeches of inspiration.

Subject matter, organization and delivery are treated fully, as are also the use of humor and the personality of the speaker. The omission from the revised text of any treatment of language and speech composition as such is in my opinion a weakness. There is incidental reference to language in the chapters on humor and radio speaking, but this does not seem to be enough to meet the problems many students have in mastering speech style.

The criticism above is a personal reaction and is not meant to detract from the generally favorable impression which this review aims to give. The text is on the whole a good piece of work and is well adapted for use in an elementary course in public speaking.

CHARLES A. FRITZ, *New York University*

Better Speaking. By MARK EDWARD BRADLEY and DAVID WISTAR DANIEL. New York: D. Van Nostrand Company, 1941; pp. ix + 339. $2.50.

This textbook, intended by the authors to be "as nearly as possible self-teaching," is a potpourri of new and antiquated suggestions on every type of speaking from conversation to group discussion, drama alone excepted. In its

attempt to inject a personality basis into speech training it is relatively up to date; in its treatment of voice improvement it goes back at least to Murdoch and Russell. One looks in vain for some consistency of viewpoint, some continuity of development.

Much of the material is no doubt valid as instruction; much of it is inadequate, and some of it is definitely erroneous. Parliamentary Law is treated in seventeen pages, of which six are devoted to a constitution, and two to word choice. Interpretation is given six and a half pages, and a bibliography which might be useful only in the development of a literary perspective and criticism.

We are advised that the "aw" in such words as "coffee," "dog," "hog," and so on is a "corruption of the short *o*"; that "doah" is as bad as "door-r-r," and that "The beautiful word 'liberty' is sometimes sounded as if it were spelled 'libbuty.'" "The voiced consonants are *b, v, z, d, g* (as in 'go'); the voiceless or breath consonants are *p, f, s, t, k,* etc." The consonant *d* is named and described as a dental; and the tendency to drop the *g* in words ending in "ing" is deplored.

Despite the inadequacy of much of the treatment of the various topics, and the definite inaccuracy of others, there is still much that is good. The illustrations are up-to-the-minute, the style is readable, the motivation seemingly good. It will not add greatly to the understanding of those who have made any serious study of speech.

GILES WILKESON GRAY, *Louisiana State University*

Radio Trailblazing. By B. H. DARROW. Columbus, Ohio: College Book Company, 1940; pp. 137.

A valuable contribution is added to the constantly expanding number of books on radio broadcasting by this volume telling the story of the establishment of the first school of the air by its founder Ben H. Darrow. The enthusiasm and sincerity of the author for his job characterizes the writing of this radio pioneer. Although the Ohio School of the Air was presented first on January 7, 1929, Darrow relates the trials and tribulations encountered in originating the broadcasts even before this time, and discusses the progress of the venture up to July 1, 1937. The difficulties of program production are sometimes overshadowed by the financial difficulties which are given definite emphasis. However, in spite of all difficulties, Darrow and his assistants did prove that a school of the air was possible and could be of value for all ages from primary grades through adult groups.

Some of the subjects discussed are organization of programs for special grades and in special subjects, audience surveys, preparation of lesson plans, the originating of "on the spot" broadcasts of educational value, such as sessions of the state legislature, and the co-operation of the college radio workshops and other groups. The final chapter is devoted to personal conclusions which are practical and stimulating.

The book offers valuable suggestions to those conducting radio workshops, but is all too brief. I should like to see Mr. Darrow use this publication as an outline for a further documented and annotated book, but the present volume is invaluable to anyone interested in educational radio.

DELWIN B. DUSENBURY, *University of Maine*

OTHER BOOKS RECEIVED

The Play's the Thing. By JOSEPH MERSAND. Brooklyn, N.Y.: The Modern Chapbooks, 1941; pp. 101. $2.00.

Ten brief essays, three on the appreciation of drama, seven on American playwrights, reprinted from *The High School Thespian.*

The Mercury Shakespeare: Macbeth. Edited for reading and arranged for staging by ORSON WELLES and ROGER HILL. New York: Harper and Brothers, 1941; pp. 43.

Another in the series of Shakespeare texts planned for use with the Mercury recordings.

Concerning Words. By J. E. NORWOOD. New York: Prentice-Hall, Inc., 1941; pp. 89, paper. $.95.

A revised edition of the manual and workbook for word study, first published in 1938.

The Debate Annual 1940-1941, Vol. II. By the Debate Squad of the University of Alabama. Tuscaloosa: the authors, 1941; mimeographed.

A review of debating at the University of Alabama, 1940-1941.

Western Hemisphere Defense, The Reference Shelf, Vol. 14, No. 5. Edited by EGBERT RAY NICHOLS. New York: H. W. Wilson Company, 1941; pp. 398. $1.25.

The Monroe Doctrine, The Reference Shelf, Vol. 14, No. 7. Edited by RICHARD K. SHOWMAN and LYMAN S. JUDSON. New York: H. W. Wilson Company, 1941; pp. 302. $1.25.

International Federation of Democracies (Proposed). The Reference Shelf, Vol. 14, No. 8. Compiled by JULIA E. JOHNSEN. New York: H. Wilson Company, 1941; pp. 263. $1.25.

RECORDINGS

Children's Stories, "Gingerbread Boy," "Cinderella," "Little Red Riding Hood," "Sleeping Beauty," partly narrated by MILTON CROSS, partly dramatized with music and songs, New York, Musicraft. Four double-face ten-inch records, 29¢ each.

These streamlined versions of juvenile classics feature the narration of Milton Cross, which is on the same excellent level as that of his Metropolitan Opera broadcasts. Considering the small cost, these specimens of Cross alone make the series worthwhile.

Children unfamiliar with the stories seem to enjoy the gay, rapid, Lady-Next-Door type of dramatizations. Adults who love the originals will naturally

resent the hackneyed musical comedy intrusions. Disney's music for such stories was not so derivative, not so much of our own time. Several bits of characterization, namely, the Prince of "Sleeping Beauty" and the Fairy of "Cinderella," plus many examples of good timing make this significant study material for drama students and prospective teachers.

VIOLA ALLEN: Selections from "Twelfth Night" (Act II, ii, assisted by Warner Anderson) and "Winter's Tale" (Hermione's soliloquy, Act III, ii). International Record Collectors Club, 318 Reservoir Ave., Bridgeport, Conn. Double-face ten-inch record, $1.75.

Viola Allen acted with Joseph Jefferson, Hackett, Salvini, and in "The White Sister" and Frohman's Empire stock company. Hence this electrical transcription of her voice, no longer in its prime, is one more link with an earlier American stage. Certain individual line readings are very fine. Noteworthy to dialecticians is the fact that, like Tallulah Bankhead, Miss Allen hails from the deep South, yet uses a General American stage diction entirely without regional coloring.

The Take-off and Climb—18 suggestions for opening a speech, recorded by TOASTMASTERS INTERNATIONAL, 600 Michigan Ave., Santa Monica, Calif. Four double-face ten-inch records, with an outline, "Tips to Toastmasters." 4 pp. Price on request.

Designed for adult Toastmaster clubs, this album is still important to speech teachers. First, because Sheldon M. Hayden, Jim Clabby and Donald Murchison use a well planned forum technique to present their suggestions. Second, here is exemplified the approach of most non-academic coaches in public speaking. Sound theory and examples borrowed from recent textbooks are coupled with a popular and practical salesmanship. Listen, therefore, to this lively roundtable and then decide how much is good in a classroom. The aeronautic analogies applied to the main divisions of a speech: the take-off, climb, flight, and landing are so timely that they even suggest a Superman, if not a blitzkrieg. "Believe it or not," "Professor Quizz" and "nightcap yarn" *may* be popular catch-titles for such points as "use startling facts to create interest, impel an audience to answer your questions, or use word pictures." However, the Toastmasters should borrow from Ogden Nash if they really *must* enliven and modernize our customary directions on beginning a speech. Finally, this album should be studied as an omen of what we may soon expect in speech textbooks. Remember that one publisher has successfully released a book on J. S. Bach and has included four illustrative phonograph records. Victor also teaches magic and gymnastics in the same way; likewise dancing, *via* Ned Wayburn's printed course, with illustrative records (New York City), and Meyer's Sleep Record (Sleep Shop, Lewis and Conger, Sixth Ave. and 45th St., New York City—ten-inch, $3.00)—an amazing place where one can purchase other insomnia cures like the "Lullaby record" and the LULLAPHONE—a soporific oscillator which could be useful in any public speaking class room.

The Toastmasters have pleasing voices, but two are of such similar quality that they rob the discussion of the sharp transitions intended. Lacking a really

personable leader, this kind of a script begins to sound dull after the third record. The quiz method helps keep things going, but the amateurish note creeps in through hollow laughter and self-conscious good fellowship.

There are inconsistencies. One speaker forgets his partner's warning about apologizing when he tells his own pet Negro story. Natural assimilation plays fast and loose with the speakers' diction, which runs from careless to good. Appropriate illustrations from former King Edward, Shaw, Cobb, Shakespeare and Disraeli are cited, but the "Confucius Say" anecdote on the second record will date too soon. The recording is uneven. The microphone placement of the Chicago University Roundtable should be employed, and the occasional surface noise can be decreased by better pressings.

Toastmasters International promise another album on gathering speech material.

MILO WOOD, *College of the City of New York*

IN THE PERIODICALS

The Southern Speech Bulletin, VI, No. 4, March, 1941.

WARD, WINIFRED LOUISE: "Why a Children's Theatre?" 79-83.

RASMUSSEN, CARRIE: "Rhythm in Bodily Language and Creative Dramatics." 84-85.

PEDREY, CHARLES: "Enlivening Speech." 86-87.

The Southern Speech Bulletin, VI, No. 3, January, 1941.

VORHEES, LILLIAN W.: "Speech in the Negro College." 51-56.

MEEKS, VORAS D.: "Is It Speech or Public Speaking?" 57-59.

JOHNSON, RUSSELL: "The Status of Radio Work in Our Public Schools." 60-64.

Western Speech, V, No. 4, May, 1941.

CLINGER, MORRIS M.: "Recommendations for a Course of Study in Speech." 1-6.

EARNEST, MRS. SUE: "The All-School Show." 7-10.

PALZER, EDWARD: "Our Pinocchio Talks." 11-13.

FRUEWALD, ELIZABETH: "The Hard of Hearing Child in the Public Schools." 21-23.

Western Speech, V, No. 3, March, 1941.

HANLEY, T. D., and DANIEL, J. T.: "An Inexpensive Strobolaryngoscope for Examination and Demonstration." 1-5, 20.

KARR, HARRISON M. and BACCUS, JOSEPH H.: "Should Tournament Debating Be Discontinued?" 6-21.

MURPHY, R. M.: "Requiring Students to Improve Their Speech." 22-23.

Western Speech, V, No. 2, January, 1941.

MCDOWELL, ELIZABETH and KROGGEL, RAYMOND P.: "Essentials of the Educative Process as Related to Speech." 1-5.

BARNARD, RAYMOND H.: "Wendell Phillips' Adaptability as a Speaker." 6-10.

BOHANNON, DOROTHY: "The Speech Needs and Abilities of Ninth Grade Pupils." 11-17.

CLARK, ROBERT D.: "Reading Aloud and the Appreciation of Poetry." 18-21.

I. RHETORIC AND PUBLIC SPEAKING

BRYAN, ALICE I. and WILKE, WALTER H.: "A Technique for Rating Public Speeches." *Journal of Consulting Psychology*, VI, No. 2, March-April, 1941, 80-90.

This is a description of the Bryan-Wilke Scale for Rating Public Speeches, revised edition, and of the means by which its makers have tested its reliability and validity. The authors intend to publish further data in a later article.

STOREY, EDWARD J. and REX, WILLIAM A.: "Unaccustomed as You Are. . . ." *The School Executive*, LX, No. 1, September, 1940, 26-27.

This is a lively presentation of some methods of making an effective, motivating speech.

JONES, HOWARD: "Fraternity Speakers Clubs." *The Speaker*, XXV, No. 4, May, 1941, 5-8.

A description of the work of Toastmasters Clubs as applied on the college campus.

FOLEY, LOUIS: "The Real Parentage of English." *The Journal of English*, CXXIV, No. 3, March, 1941, 84-86.

". . . we might speak of modern English as the offspring of a marriage between Anglo-Saxon and French, with Latin standing by as a helpful godparent."

MENUEZ, CAROLINE BIRD: "Longinus on the Equivalence of the Arts." *The Classical Journal*, XXXVI, No. 6, March, 1941, 346-353.

This study will be of supplementary interest to students of classical rhetoric.

WARREN, CHARLES: "The Story-Marshall Correspondence (1819-1831)." *William and Mary College Quarterly*, Second Series, XXI, No. 1, January, 1941, 1-26.

This material is based on unpublished letters, and may be of interest to students of public address as background information.

Propaganda Analysis

Special Bulletins on War Propaganda

No. 1, Oct. 15, 1939. "War in the Headlines."
No. 2, Oct. 31, 1939. "Somebody Is Wrong."
No. 3, Dec. 5, 1939. "'We Are Content with Hitler.'"

IV, No. 1, Nov. 11, 1940. "Polls, Propaganda, and Democracy."
No. 2, Dec. 15, 1940. "Propaganda and Latin America."
No. 3, Jan. 25, 1941. "Religious Propaganda Against the War."
No. 4, Feb. 25, 1941. "Propaganda over the Schools."
No. 5, March 27, 1941. "War Aims in War Propaganda."
No. 6, "Strikes, Profits, and Defense."
No. 7, "Speaking of Rudolph Hess."

II. RADIO

TAYLOR, DAVIDSON: "Good Radio." *Theatre Arts,* XXV, No. 3, March, 1941. 216-222.

The essential characteristics of radio broadcasting, states the writer, are as follows: (1) it addresses an isolated audience; (2) it is a blind medium; (3) it operates in fixed time units; (4) it is continuous; (5) it cannot be recalled, recaptured or reviewed; (6) it addresses millions simultaneously; (7) it is always capable of the unsuspected.

DOMIS E. PLUGGÉ, Hunter College

RISHWORTH, THOMAS D.: "Responsibility of the School in Educational Broadcasting." *The English Journal,* XXX, No. 4, April, 1941, 287-293.

In view of the fact that educational programs reach only those who are already educated, the school radio workshop should develop students' familiarity with radio offerings, increase their powers of critical analysis of programs, and give them knowledge of the process of broadcasting.

BROWNE, GEORGIANA: "Radio Service for the Schools of Santa Barbara County." *California Journal of Elementary Education,* IX, No. 3, February, 1941, 186-188.

Program inaugurated in 1939. Two fifteen-minute shows a week. Use of the programs optional with individual teachers.

ORVILLE A. HITCHCOCK, University of Akron

WHITTON, JOHN B.: "War by Radio." *Foreign Affairs,* XIX, No. 3, April, 1941, 584-596.

The article discusses: (1) Radio as an instrument of actual battle, a practical aid to attack and defense; (2) Radio as an effective way of spreading propaganda in enemy territory; (3) The radio fight for American support.

O. A. H.

ROWLANDS, D. D.: "Reporting Municipal Activities by Radio." *Public Management,* XXIII, No. 4, April, 1941, 102-107.

A survey of the experiences of 47 cities in the use of radio in reporting municipal affairs to the citizens. Practical suggestions are given, such as: (1) Programs should be entertaining as well as educational; (2) Select speakers on the basis of their qualifications for broadcasting, not on the basis of their official positions; (3) The script should be prepared and edited by trained script writers; (4) In a round table discussion there should be much extemporaneous "give and take"; (5) The opening paragraph of a talk largely determines whether it will be an "attention getter." O. A. H.

GRAVES, HAROLD N., JR.: "Propaganda by Short Wave:—London Calling America." *The Public Opinion Quarterly,* V, No. 1, March, 1941, 38-51.

A review of British broadcasting from the beginning of the war. The

writer concludes that the British have followed American public opinion more than they have attempted to lead it. O. A. H.

California Journal of Secondary Education, XVI, No. 4, April, 1941.

LOVE, ANDREW: "The Educational Influence of Radio Programs." 203-209.

ALLISON, TEMPLE E.: "Responsibility of Radio and Education." 210-214.

GOUDY, ELIZABETH: "Radio Education in Los Angeles County." 215-218.

KENNEDY, ERLE A.: "The Alameda City School of the Air." 219-222.

JENNINGS, MARK, and FEELEY, JOHN: "A Teacher's Use of Radio and Transcriptions." 223-226.

LEWIS, RICHARD; "Producing a Thirty-Minute Weekly Broadcast." 227-229.

POWER, LEONARD: "The Future of Educational Radio." 230-234.

O. A. H.

III. DRAMA

Stage, I, No. 4, February, 1941.

CLARK, BARRETT H.: "The Theatre We Make." 74-75.

The non-professional theatre, says the writer, has become an integral and necessary part of our lives as a nation.

Other features in this issue are:

WEBSTER, MARGARET: "Pipe Dream on a Train." 30.

WELLES, ORSON: "Orson Welles Writing." 34-36.

BENCHLEY, NATHANIEL: "The Hard Luck Story of John O'Hara." 42.

CORWIN, NORMAN: "Mind You I Love Radio." 48.

SHAW, IRWIN: "Retreat and Pleasure, or Who Hit Me?" 54.

SAROYAN, WILLIAM: "Does This Mean War?" 59.

PERCY, EDWARD, and DENHAM, REGINALD: "Ladies in Retirement." (a three act play) 82-103.

D. E. P.

Theatre Arts, XXV, No. 5, May, 1941.

FOX, R. M.: "Ups and Downs in the Irish Theatre." 353-358.

LAFLIN, JR., LOUIS E.: "The Egyptian Pyramid Drama of Resurrection." 375-381.

NOVO, SALVADOR: "Chaos and Horizon of Mexican Drama." 393-397.

Fox writes of a revival of interest in the Irish drama.

Laflin briefly discusses the "Pyramid Texts," earliest known dramatic compositions.

Salvador analyzes the causes of the low state of the contemporary Mexican theatre.

Other articles appearing in this issue are:

KLINE, HERBERT: "The Forgotten Village." 336-343.

OENSLAGER, DONALD: "The Theatre of Indo-China." 344-353.

GILDER, RODMAN: "Dan Rich, American Clown and Humorist." 361-368.

BRADY, JR., CYRUS TOWNSEND: "Buenos Aires on Her Own." 382-389.

D. E. P.

Theatre Arts, XXV, No. 3, March, 1941.

JONES, ROBERT EDMOND: "Toward a New Stage." 191-200.

EUSTIS, MORTON: "The Morning After." 207-215.

RAHILL, FRANK: "The Murder-Mystery Melodrama." 233-242.

In the theatre of the future, declares Jones, settings will be more imaginative than they are at present; representations of place will be superseded by evocations of the sense of place.

Eustis narrates the difficulties experienced by the playwright on Broadway from the time the play is accepted for production to the fall of the curtain on the opening night.

Rahill reviews the history and development of the murder-mystery melodrama.

Other articles in this issue are:

SAROYAN, WILLIAM: "How to See." 203-206.

JACOBS, LEWIS: "Film Directors at Work." 225-232.

D. E. P.

The High School Thespian, XII, No. 8, May, 1941.

BAVELY, ERNEST: "Comparative Status of Music and Dramatics in High School." 6-8.

BLANCHARD, FRED C.: "Dudley Digges." 9-10.

BLUNT, JERRY: "Sidelights on Motion Picture Acting." 11, 14.

CASS, CARL B.: "Stage Make-up." 12, 14.

RASMUSSEN, CARRIE: "Values of Creative Dramatics." 15.

D. E. P.

The High School Thespian, XII, No. 7, April, 1941.

TURNEY, FLORENCE: "How Motion Pictures Are Made." 3-4.

MASTERS, LILLIAN D.: "The Children's Theatre in Action." 7-8.

CASS, CARL B.: "Stage Make-up." 9-11.

Turney outlines the steps in producing films, from the choice of a story to the distribution of the final prints.

Masters pictures vividly the process of presenting plays in the children's theatre.

Cass gives detailed directions for character make-up.

Other articles appearing in this issue are:

BLANCHARD, FRED C.: "John Barrymore." 5-6, 11.

CADY, FRANK R.: "Joseph Jefferson, Student of Acting." 12-13.

D. E. P.

The High School Thespian, XII, No. 6, March, 1941.

CASS, CARL B.: "Stage Make-up." 10-11.

GABBARD, GLENDON: "Staging the High School Play." 16-17.

Cass discusses such problems of make-up as the use of wigs, crepe hair and the making of plastic changes and scars.

Gabbard offers suggestions for producing *Death Takes a Holiday.*

Other articles appearing in this issue are:

BLANCHARD, FRED C.: "George M. Cohan." 4-5, 12.

BLANK, EARL W.: "Hollywood Is Modest." 6-7, 12.
ALLRED, THATCHER: "Maude Adams, First Lady of the Theatre." 8-9.
OVERACKER, F. M.: "Screen Hits Dramatized for the Amateur Stage." 13.

D. E. P.

The High School Thespian, XII, No. 5, February, 1941.
BULLOCK-WEBSTER, L.: "Preparing Your Festival Play." 5-7.
CASS, CARL B.: "Stage Make-up." 12-13, 18.
BLANK, EARL W.: "Staging the High School Play." 17-18.

Bullock-Webster gives suggestions for avoiding some of the faults that often characterize festival performances.

Cass describes the procedure for old age make-up.

Blank discusses the production of *Family Portrait:* its casting, directing, make-up, costuming, etc.

Other articles appearing in this issue are:
CLANCY, JAMES: "Edwin Forrest—an American Actor." 8.
BLANCHARD, FRED C.: "Philip Merivale." 10-11.

D. E. P.

National Theatre Conference Quarterly Bulletin, III, No. 1, April, 1941.
LIPPMAN, MONROE: "What Price Quantity?" 3-5.
MOODY, RICHARD: "Old American Plays." 6-10.
BENTLEY, MARUER: "Theatre at Dartmouth." 11-14.
GORHAM, MACK: "Film in Dramatic Art Activity." 12-18.
HUGHES, GLENN: "An American Pattern." 19-23.

National Theatre Conference Quarterly Bulletin, II, No. 4, December, 1940.
CISNEY, MICHAEL: "Hillsdale Community Players." 7-9.
HYATT, DAVE: "The Case for Blissful Ignorance." 14-19.

Cisney tells how he organized a community theatre in a small town in Michigan.

Hyatt describes his experience in forming the Santé Fe Players.

Other articles in this issue are:
GREEN, PAUL: "Defense on the Main Front." 3-6.
LANE, J. RUSSELL: "The Wisconsin Union Theater." 10-13.

D. E. P.

The Emerson Quarterly, XXI, No. 3, April, 1941.
MACKAY, CONSTANCE D'ARCY: "What Are They Playing?" 5-6.
WADE, ROBERT J.: "Pastorale." 11-14, 18.
NAGY, JR., PAUL: "Drama for Democracy." 19-20.

Mackay presents a sampling of the plays produced this season by high schools and colleges.

Wade describes the outstanding characteristics of the summer theatre.

Nagy suggests how plays may be used for strengthening belief in the democratic way of life.

Also appearing in this issue are:

LODGE, NANCY: "You, Inc., Producer." 9.
DU BURON, ETHEL BAILEY: "The Creative Staging of Choric Verse." 7-8, 16.

D. E. P.

The Emerson Quarterly, XXI, No. 2, February, 1941.
WADE, ROBERT J.: "Abstract and Brief Chronicles." 7-8, 10, 16.
WONNBERGER, CARL G.: ". . . . There Is the Theater." 11-12.
LEATHEM, BARCLAY S.: "A Vital Necessity in American Life." 13-14.

Wade describes the typical stock company of the period between 1910 and 1920; its theatre, actors, routine, and plays.

Wonnberger indicates the opportunities which the non-professional theatre offers for those with stage aspirations.

Leathem describes some of the community theatres in various parts of the country, and points out the social values of these institutions.

D. E. P.

MCCLOSKEY, JOHN C.: "Hamlet's Quest of Certainty." *College English,* II, No. 5. February, 1941. 445-451.

Hamlet delays, not because of a weak will but because of a desire for certainty before he acts.

Also appearing in this issue is:
TAYLOR, WARREN: "The Uses of Shakespeare." 476-485.

D. E. P.

WYATT, EDWARD A., IV: "Three Petersburg Theatres." *William and Mary College Quarterly,* Second Series, XXI, No. 2, April, 1941, 83-110.

A study of ante-bellum theatres in Petersburg and other Virginia towns.

POWELL, WILLIAM C.: "A Note on the Stage History of Beaumont and Fletcher's 'Love's Pilgrimage' and 'The Chances.'" *Modern Language Notes,* LVI, No. 2, February, 1941, 122-127.

IV. VOICE AND PHONETICS

Archives of Otolaryngology, XXXIII, No. 3, March, 1941.
PRESSMAN, JOEL J.: "Sphincter Action of the Larynx." 351-377.
CLERF, LOUIS H.: "Photographic Study of the Larynx by Mirror Laryngoscopy." 378-383.

Pressman gives a detailed treatment of the development, structure, and functioning of the double laryngeal value for closing the respiratory passage.

Clerf describes a simple method of laryngeal photography.

American Speech, XVI, No. 2, April, 1941.
HEFLIN, WOODFORD: "'O.K.'—But What Do We Know About It?" 89-95.
BESS, CHARLES E.: "Glamor Words." 96-99.

Although the earliest use of the expression 'O.K.' may be given as 1815, yet we still know nothing of its origin.

Bess presents an illustrative survey of descriptive words found in catalogs of Sears, Roebuck and Montgomery Ward, and declares that it is reasonable to assume that the mail order catalog has a considerable influence on our language.

Other articles appearing in this issue are:

GEPHART, JOSEPH CURTIN: "Nicknames of Baseball Clubs." 100-103.

KRUMPELMANN, JOHN T.: "Charles Sealsfield's Americanisms (II)." 104-111.

TRESIDDER, ARGUS: "Notes on Virginia Speech." 112-120.

D. E. P.

American Speech, XVI, No. 1, February, 1941.

STANLEY, OMA: "Negro Speech of East Texas." 3-16.

RUSSELL, I. WILLIS: "Notes on American Usage." 17-20.

BREWSTER, PAUL G.: "More Indiana Sayings." 21-25.

KRUMPELMANN, JOHN T.: "Charles Sealsfield's Americanisms." 26-31.

HEFFNER, R. M. S.: "An Adjunct to the Graphic Method." 32-38.

D. E. P.

WHITEHALL, HAROLD and FEIN, THERESA: "The Development of Middle English *ŭ* in Early English." *The Journal of English and Germanic Philology.* XL, No. 2, April, 1941, 191-213.

V. PSYCHOLOGY OF SPEECH

(Problems of Hearing)

MURRAY, ELWOOD: "Speech Personality and Social Change." *The Journal of Higher Education,* XII, No. 4, April, 1941, 185-190.

This article develops the thesis: "Speakers who are social integrators must themselves be integrated." Two undesirable types of speech personality are discussed in detail: (1) the speaker who is interested in making himself a so-called leader, or star; (2) the speaker who is timid and who withdraws from society. The author feels that ". . . speech activities which put the emphasis on competition and winning are vicious," at least insofar as they contribute to warped personality.

O. A. H.

The Annals of Otology, Rhinology, and Laryngology. L, No. 1, March, 1941.

CROWE, S. J., and BURNAM, CURTIS F.: "Recognition, Treatment, and Prevention of Hearing Impairment in Children." 15-31.

BUNCH, C. C.: "The Rime Test and the Audiometer." 47-54.

NEWHART, HORACE: "Progress in the Conservation of Hearing." 129-138.

LIERLE, DEAN M. and POTTER, J. J.: "Physiology and Histopathology of the Middle Ear." 235-270.

PAGET, SIR RICHARD: "Vocal Inflexion." *The Teacher of the Deaf,* XXXIX, No. 230, April, 1941, 31-34.

This is a study of the possibility of teaching the deaf to speak with inflexion.

Also in this issue are:

SHARWOOD, M.: "Speech—Practical Hints." ——.

GREENAWAY, E. S.: "The Demand for Language." 35-39.

CROFT, KATIE E.: "Speech in Relation to Very Young Deaf Children." 40-42.

EWING, A. W. G.: "Defective Hearing and Mental Development." 45-50.

The Teacher of the Deaf, XXXIX, No. 229, February, 1941.

EWING, IRENE R.: "Lip-Reading for Adults." 3-6.

GREENAWAY, E. S.: "A New Deal in Speech." 12-15.

HEIDER, FRITZ and MOORE, GRACE: "Phonetic Symbolism of Deaf Children." *The Volta Review,* XLIII, No. 3, March, 1941, 165-168; and XLIII, No. 4, April, 1941, 233-236.

This is a study of the relation between the sounds of words and their meanings to determine whether a deaf person "feels" the quality of words as do those who hear.

HEIDER, FRITZ, MOORE, GRACE and SYKES, JEAN L.: "A Study of the Spontaneous Vocalizations of Fourteen Deaf Children." *The Volta Review,* XLIII, No. 1, January, 1941, 10-14.

". . . within a group of deaf children who have had no previous speech training one can hear most of the speech sounds in common use in our language."

SCHIER, MAYER B. A.: "The Earpiece—In Testing For and Fitting Hearing Aids." *The Laryngoscope,* LI, No. 1, January, 1941, 52-60.

A description of the requirements and methods of making good ear pieces for hearing aids.

WEVER, ERNEST GLEN: "The Designation of Combination Tones." *The Psychological Review,* XLVIII, No. 2, March, 1941, 93-104.

This comparative study of various methods of designating combination tones indicates that the Helmholtz or transformation method is soundest.

JOHNSON, MALCOLM R.: "Nasal Obstruction and Impairment of Hearing." *Archives of Otolaryngology.* XXXIII, No. 4, April, 1941, 536-549.

"Nasal obstruction per se does not cause a characteristic impairment of hearing."

VOELKER, CHARLES H.: "Tested Auditory Behavior Rather than Hearing Acuity Is a Function of Age." *American Annals of the Deaf,* LXXXVI, No. 1, January, 1941, 1-6.

". . . following the hardness of hearing in the neonatal period, hearing acuity is not a function of age, but of other factors such as atmospheric Brownian movement, disease history, and noise environment."

ASHERSON, N.: "The Cochlear Nerve and the Vascular Theory of Nerve Deafness." *The Journal of Laryngology and Otology,* LV, No. 12, December, 1940, 531-545.

"The cochlear nerve is not a single pure entity, but a composite nerve, consisting of at least two main nerves. One part concerned with the transmission of high tones . . . ; and another part concerned with the transmission of low tones—the lesser of the two in vulnerability, only affected after the high tone branch has been affected, and never alone or first."

VI. SPEECH PATHOLOGY AND CORRECTION

KENYON, ELMER L.: "The Etiology of Stammering; an Examination into Certain Recent Studies; with a Glance into the Future." *The Journal of Speech Disorders,* VI, No. 1, March, 1941, 1-12.

"The author's own belief is that the impediment of speech is not a result of general psychologic or psychiatric disturbance, but that it is caused by a specific psychophysiologic disordered action of the larynx in producing voice. . . . The employment of a new method of treatment based upon it has been attended with no failure to bring about complete and permanent eradication of the disorder at certain ages—nine, ten, eleven, and twelve—during the past six years."

Other articles in this issue are:

JENKINS, RUSSELL L.: "The Rate of Diodochocinetic Movement of the Jaw at the Ages from Seven to Maturity." 13-22.

ANDERSON, JEANETTE and WHEALDON, MARY L.: "A Study of Blood Group Distribution Among Stutterers." 23-28.

HAHN, EUGENE F.: "A Study of the Effect of Remedial Treatment on the Frequency of Stuttering in Oral Reading." 29-38.

LEVBORG, JOHN J.: "Hypnosis—Treatment Used in a Stammerer with Marked Mental Disturbances." *The Eye, Ear, Nose* and *Throat Monthly,* XX, No. 2, March, 1941, 55-56, 60.

A day by day report of successful treatment of a stammerer by use of hypnosis and suggestion.

NELSON, SEVERINA E.: "The Role of Heredity in Stuttering." *The Journal of Pediatrics,* XIV, No. 5, May, 1939, 642-654.

From comparisons of 204 stuttering with 204 non-stuttering proposite; the author concludes that there must be some biologic tendency to stutter.

WYATT, GERTRUD LASCH: "Voice Disorders and Personality Conflicts." *Mental Hygiene,* XXV, No. 2, April, 1941, 237-250.

A discussion of vocal disorders which are neither organic nor genuinely functional, but are caused by organ neuroses.

SOLOMON, JOSEPH C.: "Treatment of Behavior and Personality Disorders of Children," *Archives of Pediatrics,* LVIII, No. 3, March, 1941, 176-193.

This study, though not specifically devoted to speech, is a discussion of

the methodology of psychiatric treatment of childhood personality and behavior disturbances.

VII. SPEECH PEDAGOGY

ADLER, MORTIMER J.: "What Is Basic About English?" *College English,* II, No. 7, April, 1941, 653-675.

This paper is a plea for re-uniting the three basic liberal arts, grammar, logic, and rhetoric, as well as for a breakdown of departmental and subject matter divisions of curricula in the interests of liberal education.

GAINES, FRANCES P.: "Interrelation of Speech and Reading Disabilities." *The Elementary School Journal,* XLI, No. 8, April, 1941, 605-613.

A thorough and critical survey of the literature. The author concludes that "the amount of research done has been too small either to substantiate or to disprove any conclusion one may wish to draw."

O. A. H.

GRAY, WILLIAM S.: "Summary of Reading Investigations." *Journal of Educational Research,* XXXIV, No. 6, February, 1941, 401-443.

Covers the period from July 1, 1939, to June 30, 1940, and includes a bibliography.

COFER, CHARLES N.: "A Comparison of Logical and Verbatim Learning of Prose Passages of Different Lengths." *American Journal of Psychology,* LIV, No. 1, January, 1941, 1-20.

Verbatim learning was found to require more trials, more total time and more time per unit, and its difficulty was found to increase more rapidly with increase in amount of material than logical learning.

GRIFFITH, FRANCIS and LASS, A. H.: "English and Speech—A Proposal." *High Points,* XXIII, No. 4, April, 1941, 5-12.

Recommends a program of Speech-English cooperation for the high schools of New York City. Traces the historical background of the dispute between the English and speech fields, and makes recommendations for an improved speech program.

O. A. H.

KNOWER, FRANKLIN H.: "The Functional Integration of English and Speech Education." *The English Journal,* XXX, No. 3, March, 1941, 210-218.

A cogent discussion of the close relations and the distinctions between English and speech, and of the steps necessary for genuine integration of the two in the education system.

BEDELL, RALPH and POAGE, MAURINE: "The Nebraska Speech Improvement Program for Prospective Teachers." *Educational Administration and Supervision,* XXVII, No. 2, February, 1941, 152-156.

An outline of the unit on speech in the two semester-hour orientation course, Introduction to Teaching, required of all first-semester Teachers College freshmen at the University of Nebraska. The students are diagnosed for speech disabilities, and those in need of improvement are required to undergo laboratory drill. Frequent recordings are made. The student is dismissed when he has removed the defect. O. A. H.

KRAMER, MAGDALENE: "Speech Education in the Elementary School." *Teachers College Record,* XLII, No. 6, March, 1941, 506-515.

An adequate speech curriculum for elementary schools, says Dr. Kramer, should (1) be founded on the principle that speech is an efficient tool for communication and social adjustment, (2) take into account the importance of an excellent speech model, (3) be based on the understanding that good speech is a skill basic to other important skills, and (4) provide for preventive, corrective, and developmental aspects of the speech program.

OHLSEN, MERLE M.: "Group Guidance Through Pupil Forum." *The Clearing House,* XV, No. 9, May, 1941, 529-530.

A speech activity provides an additional approach to group guidance in Champaign, Illinois, Junior High School.

OWEN, MARY GWEN: "If You Are Planning on Choral Reading." *Minnesota Journal of Education,* XXI, No. 9, May 1941, 402.

COHEN, MORRIS: "Speech Education in Television." *Emerson Quarterly,* XXI, No. 2, February, 1941, 1-2, 14-15.

The article presents some of the problems of television broadcasting, and indicates the opportunities this new art may have for speech teachers in the future. D. E. P.

WHITAKER, WILLIAM B.: "Play Production Cooperation." *Secondary Education,* X, No. 1, February, 1941, 26-28.

The article discusses some of the problems of producing plays in secondary schools. D. E. P.

MILLSON, WILLIAM A. D.: "Using the Shift-of-Opinion Ballot as a Teaching Device." *Platform News,* VII, No. 5, January-February, 1941, 5-7.

The use of the shift-of-opinion ballot in debate classes and public debates, declares the writer, will place the emphasis of the debating on the speaker-audience relationship where it belongs, give the listeners a genuine sense of participation, and supply needed information about public opinion and audience reaction.

Other articles in this issue are:

WALCH, J. WESTON: "Debate Them Yourself." 10-11.
PALZER, EDWARD: "Strategy in Refutation." 16-17.

D. E. P.

BANE, LAVERNE: "Discussion for Public Service vs. Debate Tournaments." *The Speaker,* XXV, No. 3, March, 1941, 6, 9.

A commentary on the civic value of school discussion programs.

MILLER, DELBERT C.: "Evaluative Research in Group Discussion" *Sociology and Social Research,* XXV, No. 3, January-February, 1941, 213-225.

From a study of student discussion groups Miller concludes that discussion is useful in three phases of the teaching situation—(1) expression of student opinion, (2) discovery of specific problems, (3) interpretation and organization of newly acquired information.

Platform News, VII, No. 6, March-April, 1941.

MILLER, JOHN T.: "Are Simpler Debate Topics Desirable? Yes!" 4, 6.
CORDELL, CHRISTOBEL M.: "Are Simpler Debate Topics Desirable? No!" 5, 6.

Miller recommends a recasting of the present type of debate topic to bring it within the reach of the high school pupil.

Cordell believes that if debating is to be a means of broadening the scope of the student's knowledge and understanding by research, logical thinking and competent coaching, debate should deal with questions of national and international importance.

Other articles appearing in this issue are:
CATE ROSCOE: "Speech Is Still Free." 10-11.
PALZER, EDWARD: "Declamation Takes a Bow." 13-14.

D. E. P.

NEWS AND NOTES

EASTERN

General

Garrett Leverton, educational director for Samuel French, Sawyer Falk of Syracuse University and C. R. Case of the University of Delaware, compose the members of the *Radio Project* Committee of the *National Theatre Conference.*

The object of the project is to formulate plans for a weekly radio program which might cultivate among the public throughout the country an interest in and enthusiasm for good drama. The program will try to do for the drama what the Damrosch programs did for music appreciation. One of the large radio companies is interested in co-operating with the project to the extent of providing time for a weekly program over a national hook-up.

* * * *

Drama

The purpose of the new *Play Project* of the National Theatre Conference is to provide a clearing-house through which new manuscripts of merit may pass and be evaluated by competent play readers. Upon recommendation of these readers the best scripts will be read by the members of the new Play Project committee of which Lee Norvell, of Indiana University, is Chairman. The three plays receiving the highest rating from this committee will be advertised by direct mail to all university and community theatre directors. The manuscript receiving the highest rating will be designated as the *National Theatre Conference Play* which is to receive simultaneous, or near simultaneous, production by the member civic and university theatres of the National Theatre Conference. The plan will function as an authors' and producers' co-operative. For all inquiries regarding the functioning of the project write Lee Norvell, Indiana University.

* * * *

At the national meeting of the A.E.T.A. in December E. C. Mabie, the University of Iowa, quoted a prominent educator as saying that since the passing of the Federal Theatre, the *hope of the American theatre rested in the colleges and universities.* He called attention to the fact that there are now under way in the universities, 14 theatre building programs, ranging from $200,000 to $2,000,000, which surpass the combined building program of the community and the professional theatres.

The Committee on the teaching of the Drama in the Secondary Schools announced the publication of its report on an ideal drama curriculum for high schools and of a list of plays especially suitable for high schools.

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A much-needed bibliography has been prepared by the *Committee of Theatre Designers and Technicians.*

* * * *

The conference report of the annual meeting of the National Theatre Conference, includes reference to the guest speaker, Harrold Buris-Meyer, who told the Conference of *improvements in sound equipment.* Mr. Burris-Meyer's experiments permit the effective control of all sounds that are a part of a dramatic production. This applies not only to music and off-stage noises, but to the individual voices of the actors.

* * * *

Twenty-seven educational and community theatres entered plays in the *Second Delaware Play Festival,* an increase of ten over last year. The Festival was sponsored jointly by the *University Dramatic Center* and the *Delaware Dramatic Association.* The distribution of entrants was as follows: Delaware Public Schools—14; Private Schools—4; Out-of-State Schools—7; 4-H Clubs —1. A single critic judge was used in each of these contests.

* * * *

Williams College dedicated its new *Adams Memorial Theatre* auditorium at its Commencement last June. There were performances of Eugene O'Neill's *Marco Millions,* which play was selected primarily, to demonstrate to the audience, the workers back stage, and the actors, how a perfectly designed theatre can make it possible to produce a play so technically difficult that it is rarely performed.

* * * *

FORENSIC

Seventeen colleges and universities were represented in the second annual *National Discussion Conference* of *Tau Kappa Alpha* held in Washington December 31 to January 2. The general theme of the Conference was *What should be the policy of the United States in relation to the other countries of the Western Hemisphere as regards defense against aggression?* This theme was modified to meet the needs of the *Seven Stages* of the *Forensic Experience Progression.*

Plaques denoting Superior Honor in Discussion and awards for Excellent Honor in Discussion were presented to the outstanding participants.

As in 1939 the response of the judges was generous and adequate. Thirty-two persons took part in this necessary activity.

Sixty-three students took part in the Seven Stages of the Forensic Experiences Progression. Eleven discussion groups were active during each stage.

* * * *

Rutgers Chapter of Tau Kappa Alpha has been very closely integrated with the University debate program which enlisted 147 active debaters who took part in 147 intercollegiate debate contests before the close of the season on April 1.

During the present year the *Dickinson Debate teams* have engaged in twenty-two debates, principally on the *British Union* question and the *Western Hemisphere Union* question.

* * * *

Radio

The *University of Delaware Radio Club* is endeavoring to institute a new and important study activity on the University of Delaware campus.

Offering opportunities for expression in the varied phases of radio work—writing, directing, acting, research, publicity, sound-effects, etc., the Radio Club draws its members from both the Men's and Women's Colleges. The Club at the present time, is producing *University on the Air* every Tuesday evening at 8:00 o'clock over station W.I.L.M. Plans are being formulated for a unique series of programs titled *So You Want to Go to College* which will be aimed primarily at the high school student.

* * * *

Personals

The University of Delaware had resident on its campus last semester the prominent European theatre director, *Alvin Kronacher.* As *Visiting Lecturer in Dramatics,* Mr. Kronacher conducted a seminar course in dramatic production, giving a series of public lectures on the European Theatre, and acted as technical director for their production of Shaw's *Candida,* the proceeds of which were turned over to the British War Relief Fund.

Mr. Kronacher has been associated with Max Reinhardt at the Munich Art Theatre and in Karlsruhe. Following the first World War he held the posts of director of the municipal theatres of Leipzig and Frankfurt. He is the author of many books on the European theatre.

* * * *

Among summer session staff members of a newly organized graduate school at *Emerson College* are: Fred Garrigus of WEEI, the CBS station in Boston; Mr. Samuel D. Robbins, President of the American Speech Correction Association, and President of the Boston Stammerer's Institute; Robert J. Wade, Scenic Designer for the Vineyard Players; and Roger Wheeler, Director of the Wheeler Associates, a script writing syndicate.

* * * *

CENTRAL

General

The *Annual Convention of the Central States Speech Association* was held in the Hotel Biltmore, Oklahoma City, April 17, 18, 19. It is probably the largest of the regional conventions. Special speech trains leaving central points, carried the members to the Convention city.

The executive committee of the convention was composed of Wilbur E. Gilman, President, University of Missouri; Ruth B. Gober, Vice-President, Blackwell, Oklahoma; Orville A. Hitchcock, Executive Secretary, University of Akron; H. Clay Harshbarger, Past President, State University of Iowa; Franklin H. Knower, Past President, State University of Iowa. The officers

elect are Charles Green, President-elect and Genevieve Arnold, Vice-President-elect, Austin, Minnesota.

The program which was too extensive to print here in toto, had as its theme: *How Can We Improve the Effectiveness of the Teaching of Speech in the Central States Area?*

Following are the themes as reported for the General sessions and special meetings:

Reports of *Speech and Curriculum Studies* of the State Representatives; *The Continuum in Speech,* at the various levels elementary, high school, college and graduate school; *How Can We Co-ordinate Speech Instruction Throughout the Various Levels?;* the *Functions of State and Regional Speech Publications: Voice Science; Choral Reading; Discussion and Public Forum; Speech Practices in the Teachers College,* present and future trends; *Play Selecting and Casting; Historical and Experimental Phonetics; Teaching Oral Interpretation; Public Speaking* in the High School; *Training for Radio as a Profession;* the *Introductory College Course; Speech Correction; Stagecraft in High Schools; Intercollegiate Debating; Courses in the Teaching of Speech; Recent Progress in Speech Education; Program by Verse Speaking Choir* of Texas State College for Women; *Minimum Essentials of a Modern Speech Program; Speech in the Elementary Grades, High School and Professional Schools; Rhetoric; Speech for the Handicapped; Diagnostic Testing and Remedial Teaching; Direction of High School Plays; Debating in High Schools; English Teachers as Speech Teachers; American Oratory; Relation of Speech Correction to Other Fields; Speech in the Nursery School; Use of Recording Apparatus; College and University Curricula; High School Play Contests and Festivals; Radio in the Schools; Laboratory Equipment in Speech, Dramatic Criticism; Auditorium Programs, Rhetorical Criticism;* Special Group dinners, teas, programs by Verse Speaking Choirs and demonstrations completed the agenda for the three day convention.

The president in his message to the "thirteen central States" expressed the "hope that the four general sessions, the two roundtable discussions, and the forty sectional meetings of the program will make significant contributions to the improvement of speech in the Central States area."

* * * *

A three day *speech conference* was held at the *University of Michigan* in August. Visiting lecturers were Bower Aly, University of Missouri; W. Norman Brigance, Wabash College; R. Clarance Hunter, Ohio Wesleyan University; Earle McGill, Columbia Broadcasting System; Charles R. Strother, State University of Iowa.

The lectures covered *Public Address, Forensics, Problems in Speech Science, Radio, Literary Interpretation* and *Problems of Dramatic Production.*

* * * *

Western Reserve held its *annual Speech Tournament* for High Schools of Ohio and Pennsylvania last April.

The four events included *Extempore Speaking, Original Orations, Radio Debates* and *Radio Plays.* Provision was made for the winners of first and second places in the extempore speaking and original orations to broadcast their work. A similar arrangement was made for the winning play and the final debate.

DRAMA

The *National Theatre Conference* submitted this release on May 22. *Nine young theatre workers* were notified today that they *are recipients of National Theatre Conference Fellowships.* Conference offices here announced that these men, from eight states, were selected from 85 applicants. Frederic McConnell, chairman of the Conference's Fellowship Project, states $1,000.00 awards will be used to study during the 1941-42 season.

This is the second year the National Theatre Conference has made these awards. This encouragement to students of the theatre is made possible through a $25,000 Rockefeller Foundation grant, this being effective over a period of three years. Four of the nine fellows named have been re-appointed from among the seven benefiting by last year's awards. They are: George F. Blair, Bloomington, Indiana; Robert L. Gault, Hiram, Ohio; Robert S. Gill, Pittsburgh, Pennsylvania; Richard Moody, Urbana, Illinois. The stipends for these appointees will be divided between the Conference and the theatres to which the fellows are assigned.

First-year fellows who receive their awards entirely from the Conference are: James A. Blondo, Astoria, Long Island; Jack L. Hatfield, Indianapolis, Indiana; Walter S. Keach, Savannah, Georgia; Charles A. Leavey, Ann Arbor, Michigan; Edward S. Semenza, Reno, Nevada.

Fellows are allowed to select the theatres at which they wish to pursue their studies. Those who have been re-appointed will remain at the theatres where their fellowships were served this season: Blair at Western Reserve University; Gault at the University of North Carolina; Gill at the Cleveland Play House; Moody at Cornell University.

Blondo will remain at the University of Oklahoma; Leavey will go from the University of Michigan to Cornell and the Cleveland Play House; Hatfield to Indiana University; Keach leaves Armstrong Junior College of Savannah, Georgia, to go to Pasadena Play House; Semenza from the Reno Little Theatre to Pasadena.

Awards are made upon the basis of the applicants' accomplishments in the community and university theatres of the country. These new appointees average 29 years of age. Purpose of the fellowships is to enable outstanding workers to gain further practical training and to assure the non-commercial theatre of well-rounded leadership.

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The Speech Department of *Mount Mary College,* Milwaukee, presented Longfellow's *Hiawatha* as a Choral Drama (adaptation by Agnes Curren Hamm) on May 4. On May 17 they held their *second annual* non-competitive *Choral Speaking Festival.* Louise Abney of Kansas City, Missouri, presided as critic. Miss Abney is the author of three volumes of Choral Speaking Arrangements, and Editor of the Choral Speaking Department of the magazine *Speech.*

* * * *

An *Institute on Technical Theatre* was conducted under the joint auspices of the *Cleveland Play House* and the *Department of Drama and Theatre of Western Reserve University,* the last week in August.

It was designed to assist people who are responsible for technical production in elementary and secondary schools, colleges and universities by offering

a six day intensive and practical working course in the technical problems of staging. It consisted of lectures and practical demonstrations.

* * * *

Western Reserve University announced a *Barn Theatre* from June 23 to August 1 under the University staff with Norris Houghton and Lester Lang as guest directors. Vikter Schreckengast was scene designer.

* * * *

A *theatre symposium* at *Northwestern University* this summer had as lecturers Margaret Becher, Columbia University, Thomas M. Parrott, Princeton and John Gassner of the Theatre Guild, three authorities on three periods in theatre history.

* * * *

The *National Thespian Drama Conference of High Schools* at Indiana University in June had among its speakers Paul Green, E. B. "Zeke" Colvan, Lee Simonson, Barclay Leathem and Frederic McConnell.

* * * *

Kenyon College spring plays include an example of experimental play writing: *A Passenger to Bali* by Ellis St. Joseph, an allegory based upon contemporary conflict between force and civilization; *The Woman from Detroit,* an adaptation of the first comedy of Terence, the *Andria,* by Frederick L. Santee; and *A New Way to Pay Old Debts* by Philip Massinger.

* * * *

High school students of *Pontiac, Michigan,* announce five successful performances of the comedy *June Mad* under the direction of William N. Viola.

* * * *

Last March *Ohio University* presented the world premiere of John Erskine's *Thought for the Morrow.*

* * * *

FORENSICS

Four new chapters of *Tau Kappa Alpha* have been installed. They are: Alma College, Alma, Michigan; Indiana State Teachers, Terre Haute; Murray State Teachers College, Murray, Kentucky; and Santa Barbara State Teachers College, California. All chapters were passed by their district organizations, presented petitions to the fraternity as a whole, and received the approval of the National Council. The Sponsors are active in the field of speech. While Tau Kappa Alpha does not pursue an aggressive expansion policy it does welcome strong additions to its roll. They feel that these four new chapters will continue to bring honor to all concerned.

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North Park College, Chicago, sponsored *a Discussion Conference for high schools* on November 30, on the question of *increasing Federal Powers.* Paul Varg spoke at the noon luncheon on *Implications of Increased Federal Power.*

On December 7 the chapter was host to a similar conference for junior colleges and senior colleges in the area. In February a four-round high school practice debate tournament was sponsored and on February 8 another was held for the junior colleges. Some 300 persons participated in these events.

* * * *

PERSONALS

Visiting faculty in the Department of Speech at the University of Michigan this summer were Claribel Buford Baird, Oklahoma College for Women; Ollie L. Backus, State Teachers College, Pennsylvania; Nancy Bowman, Mount Clements High School in Michigan; James Church, N.B.C. New York studios; Evelyn Cohen, Costumiere; Donald Hargis, University of Oregon; Whitford Kane, professional actor; Charles Meredith, Dock Street Theatre, Charleston, South Carolina; and Alexander Wyckoff, Philadelphia Museum School of Industrial Arts.

* * * *

Lionel Crocker, Head of the Department of Speech at Denison University, taught a course in Contemporary Public Speaking at *Michigan State College* during the 1941 Summer Session. Mr. Albert A. Rights, head of the work in dramatics at Lehigh University, helped to direct activities in dramatics.

* * * *

SOUTHERN

GENERAL

Four general sessions and a number of special sessions comprised the formal program portion of the *Southern Association of Teachers of Speech* in its *twelfth annual convention* held in Birmingham last April.

At the first general session Giles Wilkeson Gray of Louisiana State University gave the address.

Speech correction under the direction of *Mrs. W. W. Davison of the Davison School of Speech Correction*, Atlanta, comprised the second. During this meeting T. Earle Johnson, University of Alabama, presented *The Relation of the Medical Profession to the Correction of Disorders of Speech. Nasality and Cleft Palate Speech* was analyzed by Mamie Jones, Georgia Teachers College. *A motion picture of Speech Training and Physical Therapy for Spastics* was shown by Sarah Brody, Davison School, Atlanta. That concluded this meeting.

The third general session was on *Radio* under the direction of Ralph W. Steetle, Louisiana State University. It included *Radio as a Cultural Force*, Blevens Davis, director of N.B.C.'s Great Plays; *Utilization of Radio*, Paul Woodbridge, Rural Electrification Administration; and *Learning by Participation*, Paul E. Geisenhof, University of Florida.

The last general session with T. Earle Johnson, University of Alabama, presiding, included *Demonstrations from Birmingham Elementary Schools*, Mary Poor, Birmingham Schools; *Drama—a Fundamental of a Democracy*, W. H. Trumbauer, Alabama College; *The Professional Outlook*, C. M. Wise, Louisiana State University.

The Special Sessions offered *Problems Confronting the High School*

a six day intensive and practical working course in the technical problems of staging. It consisted of lectures and practical demonstrations.

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The Special Sessions offered *Problems Confronting the High School*

Teacher, Theatre Arts, Literary Interpretation and *Debate.* The following papers were presented: *One Act Plays Suitable for High School Production,* Virginia Davis, Lafayette High School, Lafayette, Alabama; *Choral Reading as a Means of Teaching Voice and Diction,* Demonstration with High School Students, George Neely, Anniston High School; *The College Coach Looks at the High School Debater,* Leroy Lewis, Duke University; *The Place of Speech Contests in the High School,* Pettus Kerr, Warren Eastern Boys High, New Orleans; *Psychological Handling of the Non-Professional Actor,* Stacy Keach, Armstrong Junior College, Savannah, Georgia; *Simplicity in Acting,* Arthur Coe Gray, Furman University; *What Is Our Purpose in High School Dramatics?,* Josephine Allensworth, Memphis Public Schools; *The Director's Problems with Original Plays,* Roger Boyle, University of Virginia; *Scenery for the Slim Budget,* Samuel Seldon, University of North Carolina; *Principles of James Rush as Applied to Interpretation,* Lester Hale, Louisiana State University; *Pantomimic Interpretation*—Experiments in Movement, Helen Osband, University of Alabama; *Radio Interpretation,* Paul Geisenhof, University of Florida; *Poetic Interpretation,* Carolyn Vance, University of Georgia; *Demonstration of One Phase of Cross Examination* by Students of Louis Hall Swain, Furman University. Discussion—*Whether, Why and How to Conduct a Speaker Bureau,* Paul Soper, University of Tennessee; Discussion: *What Happens to Speech Values in Tournament Debating,* Zon Robinson, Wake Forest College; *Audiences in Respect to the Training of the Debater,* Robert B. Capel, Hendrix College.

Garrett H. Leverton, of Samuel French, was the guest speaker at the Association banquet.

In many ways the convention was one of the most significant S.A.T.S. has ever held. Everyone present seemed eager about it.

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The *Georgia Association of Teachers of Speech* was held in Atlanta at the Hotel Georgian Terrace, March 6, 7, 8, with Ruth Simonson, President, presiding.

In an effort to increase the interest of high school teachers and add another constructive approach to raising the standard of work done in the *State Play Contest* for high schools, the first evening was given over to one act plays presented by high school casts in the state. These plays were given without sets or costumes but were otherwise ready for public production. Following the plays came criticism and discussion of each by experienced directors. It proved to be a most successful event.

Another high-light of the convention was the *general session* held at the *Davison School of Speech Correction in Atlanta.*

Roberta Winter, Agnes Scott College, read a paper on *The Playwright's Diction,* one of the scholarly notes in an otherwise most practical program.

It was voted to meet next year in Athens at the time the State High School contests are held there. Surely every high school teacher doing Speech and Drama work in the state will be available, as well as a majority of the High School Superintendents.

Officers for the coming year are: President, Stacy Keach, Armstrong Junior College, Savanah; First Vice-President, Carolyn Vance, University of

Georgia, Athens; Second Vice-President, Sara Ivey, Thomasville High School; Third Vice-President, Mamie Jones, Georgia Teachers College, Statesboro; Secretary, Leo Luecker, Georgia State College for Women, Milledgeville; Treasurer, Gwynne Burrows, Commercial High School, Atlanta.

* * * *

Drama

The Department of Dramatic Art at the *University of North Carolina* has been studying the problem of extending *dramatic art activities to include film production.* Their special interest is in developing an artistically and socialogically desirable type of folk film production, a field in which the commercial film maker is not interested, hence will otherwise remain almost completely neglected.

* * * *

For a very fine bibliography of *Plays for Children* write to the General Extension Division, University of Florida, Gainesville, Florida.

* * * *

One may obtain the texts of the *Streamlined Shakespeare,* as arranged for the Globe Theatre of the Chicago World's Fair, playing for thirty to sixty minutes. The following plays are available: *All's Well That Ends Well, As You Like It, The Comedy of Errors, Macbeth, King Lear, Julius Caesar, Midsummer Night's Dream, Twelfth Night, The Taming of the Shrew, The Tempest* and *Romeo and Juliet.* There is no royalty on these plays.

* * * *

Alabama College announces the presentation of *Lady Precious Streatm, The Distaff Side, Dr. Knock, Prunella* and *R.U.R.* as its theatre fare during the school year of 1940-41. These productions were under the direction of Walter H. Trumbauer.

* * * *

Recent productions at the *University of Alabama* under the direction of Lester Raines include *The Comedy of Errors, Trunk Crime* and *The Flowers of Spring.*

* * * *

Steps to establish amatuer drama groups in communities in Tennessee will be undertaken by the *Tennessee Association of Non-Professional Theatres,* which was organized at the *Tennessee Drama Conference* held at Nashville the last week of April.

The conference, the first ever held in Tennessee, was made up of delegates from amateur community and student theatre groups from all parts of the state, and plans were outlined for a *state-wide conference festival* to be presented in Nashville next year by member groups.

Sponsored by the University of Tennessee Extension Division, the new organization's aims are:

1. To help establish theatre groups in all Tennessee communities which do not have such organizations.

2. Develop an interest throughout all state groups in writing and production of regional dramas and festivals.

3. Sponsor a state-wide festival each year in drama and especially regional drama.

4. Encourage drama groups now organized, and promote larger production schedules and better plays.

5. Bring about closer relationships between various non-professional groups in the state.

At next year's conference festival, one-act plays reflecting regional atmosphere will be an important part of the program. Charles A. McGlon, George Peabody College for Teachers, Nashville, is president.

* * * *

FORENSICS

The *Forensic Tournament* under the chairmanship of Glenn Capp, Baylor University and the *Congress of Human Relations* whose director is William Ray, University of Alabama, has become an integral part of S.A.T.S. conventions. Held in conjunction with the convention, the *All-South Speech Tournament and Congress* are managed by students with the exception of one faculty advisor.

The proposition for debate was: *Resolved, that the United States should adopt a tax program sufficient to finance all national defense appropriations from current revenue.* The topic for extemporaneous speaking was: *Foreign Relations of the United States.*

Provisions were made for further experimentation with new forms of debate procedure. There were six rounds of debate for all teams. One round was conducted by the direct clash plan, one by the Oregon plan and four used the regular plan of ten minute speeches and five minute rebuttals for all speakers. Time was allowed following each debate for *constructive criticism by the judge.*

The complete proceedings of the Congress of Human Relations may be secured in mimeographed form.

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The *Debate Club of Southern Methodist University* has been very active this year. It has sponsored a Model Legislative Assembly, with seventy representatives from fifteen colleges and four states represented; it has sponsored several campus debates. Members of the debate squad have participated in three tournaments.

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The *South Atlantic Forensic Tournament* and the *Southwestern Forensic Tournament* were held March 6-8, at Hickory, North Carolina. The Pi Kappa Delta question was used.

* * * *

The *Birmingham Southern Chapter of Tau Kappa Alpha* has had a very busy year. It has concentrated its work upon varsity debate, but has encouraged and sponsored debates among non-varsity students.

* * * *

The *Phi Rho Pi annual convention* was held in Charlotte, North Carolina, April 6-10. The program included rounds of debate, discussion and oratory;

contests in radio and extempore speaking, and several student forums. A banquet and dance was the feature for the third evening of the convention.

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PERSONALS

Helen Osband, University of Alabama, taught New York University credit courses at Chautauqua, New York, this summer. Miss Osband features a series of monthly recitals by the advanced classes in interpretation.

* * * *

Claude E. Kantner, Louisiana State University, taught this summer at Colorado State Teachers College in Greeley.

* * * *

Dallas Dickey, Louisiana State University, exchanged summer positions with Edmund Cortez at the University of New Hampshire, Durham, New Hampshire.

* * * *

Frank Rarig, Chairman of the Speech Department of Minnesota, was a visiting lecturer in speech for the first ten days of the Louisiana State University summer session.

* * * *

Monroe Lippman, Tulane University, wrote an article for the April *National Theatre Conference Bulletin,* indorsing one theatre's "New policy of doing less and doing it well." His article is titled *What Price Quantity?*

* * * *

A *dictionary of dialect American English* is being compiled from original sources, and secondary ones such as certain scholarly journals and the chief writers of dialect literature, some ten to twenty thousand terms, which will be edited and collected into a one-volume dictionary of about 1,000 pages, by Harold Wentworth, English department, West Virginia University. Although the dictionary will not be based exclusively on new field work, as for example the *Linguistic Atlas* is, its contribution to knowledge, it is hoped, will lie in its being the first assimilation of American dialect in readily available form.

* * * *

Gordon Minter, formerly civilian director of theatricals at Fort Bliss, Texas, with the assistance of Joseph Lee Brown, civilian theatrical director at Fort Bragg, North Carolina, has prepared the preliminary draft for a *Manual on Training Camp Play Production.* This manual will be submitted to the Morale Branch of the War Department and, if approved, will be distributed to all persons working on camp entertainments.

* * * *

WESTERN

GENERAL

The attendance at the *tenth Rocky Mountain Speech Conference* was 504 registrations from fourteen states. The conference was held at the University

of Denver, and *Speech in General Education* provided the main program theme.

A majority of the meetings were conducted in the form of Panel Discussions or as Symposia, thus permitting the largest possible number of participants.

The program follows:

PANEL DISCUSSION: *What is to be Accomplished in Speech Education if it is to Deserve a Place in General Education?* Chairman, Ray K. Immel, University of Southern California.

ADDRESS: *Speech in the Service of National Unity,* R. K. Immel.

THE VERY OLD AND THE VERY NEW IN DRAMA: Presented by students from classes of Marion P. Robinson, the University of Denver.

DIALOGUE DISCUSSION: *How May Teachers Interested in Speech and the Speech Profession Best Promote an Adequate Program of Speech Education?* Presiding, W. Howard McGrath, Abraham Lincoln High School, Council Bluffs, Iowa.

SYMPOSIUM: *Integration and General Semantics Approaches to Rhetorical and Dramatic Criticism,* Harold M. Jordan, Sioux Falls College, presiding.

LUNCHEON AND CLINIC ON DISCUSSION AND DEBATE. Chairman, E. E. Bradley, Oklahoma Panhandle A. and M. College.

LUNCHEON AND QUESTION AND ANSWER PERIOD ON HIGH SCHOOL DEBATE QUESTION by experts.

SYMPOSIUM AND PANEL: *An Evaluation of the Philosophies of Integration, General Semantics, and Competition in Speech Education,* Presiding, T. Earle Pardoe, Brigham Young University.

STORIES FOR FUN: *Tales of the Heroes of Many Peoples.* Told by members of the class in story telling, the University of Denver.

PANEL DISCUSSION: *How Should the School Offerings be Organized so that Adequate Speech Development may be Realized in General Education?*

MATINEE RECITAL: Marie Joe Brown of Boston. "The Black Christ," by Countee Cullen, and other negro poems.

A MODERN PLAY: *Night of January 16.*

DEMONSTRATIONS OF DRAMA IN GENERAL EDUCATION. Presiding, T. Earle Pardoe, Brigham Young University.

PANEL DISCUSSION: *What is the Value of the Commercial Motion Picture and How May it be Utilized by General Education?* Chairman, Bert B. Hansen, Director of Entertainment, Montana State College, Bozeman.

PERSONAL ACTION PROGRAMS: College and High School Students' Discussion Progressions on Hemisphere Defense and Powers of the Federal Government.

PANEL DISCUSSION: *What are Practical Learning Activities and Experiences for Speech Training in General Education?*

SYMPOSIUM AND DEMONSTRATIONS: *Speech Science and the Speech Laboratory.* Chairman, Adaline Bullen, University of Denver.

LUNCHEON AND EVALUATION DISCUSSION: Presiding, Peter C. Holm, Principal, South High School, Denver.

EVALUATION AND RECOGNITION PROGRAMS for college and high school student speakers.

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The *University of Denver* announces that the *Second American Congress on General Semantics* was held at the University on August 1 and 2, 1941. The Congress was organized by Elwood Murray of the University of Denver and M. Kendig, Educational Director of the Institute of General Semantics. New *methodological foundations for cultural integration* were stressed in the general addresses of Alfred Korzybski and other principal speakers. Several sessions were devoted to papers reporting on empirical applications of general semantics methods in general and specialized education, medicine, psychiatry, clinical psychology, linguistics, economics, law, etc., and on related empirical data from many fields of scientific investigation. The Congress Proceedings will be published early in 1942.

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A *Workshop in Speech Education* was conducted at the *University of Denver* during both summer terms. Teachers worked on problems of Speech Curriculum or Speech as related to any other subject. The theme for the speech program for the summer was *Human Relations Aspects of Speech.*

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The *annual convention* of the *Texas Speech Association* was one of the finest ever held. Membership increased to 130 members, some fourteen of whom became sustaining members for the first time. This is an increase over the past year and continued growth is certain.

Letitia Raubicheck, Director of Speech Improvement in the New York City Schools, spoke at the Friday meeting on *The Function of the Auditorium Period in Building Better Speech* and on *Speech Education—American Design for 1940.*

A large number of teachers attended the varied sessions offered by an extremely diversified program. President Horger and his aides arranged a convention program that embraced the entire speech field. Special attention was given to the problem of developing speech in the elementary schools. Sectional meetings were held for debate and dramatics directors.

The Association has been responsible for the adoption by the State Department of Education of three units of Speech for affiliation. It has written the adopted Speech course of study. It has brought about the adoption of texts in Speech for the senior high school, the junior high school, and a supplementary text for interpretative reading.

There are six hundred speech teachers in the State of Texas.

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Drama

McMurry College, Abilene, Texas, presented a *Shakesperean Festival* of ambitious proportions last April. Jackson W. Lord, generalissimo of the McMurry speech department, served the festival as actor, director, designer and interpreter. During the five day festival five plays were presented: *Comedy of Errors, Romeo and Juliet, The Merchant of Venice, The Taming of the Shrew* and *Twelfth Night.* C. F. Lytle, once actor with Robert Mantel, was guest actor.

FORENSICS

College and High School Student Speaking Projects held in association with the *Rocky Mountain Speech Conference*, afforded students an opportunity to engage in *Lecture Readings, Situational Oratory, Debate, Discussion, Legislative Assemblies, News Commenting* and *Conversation.*

The theme for the Five Stage College Discussion Progressions: *What should be the policy of the United States in relation to the other countries of the Western Hemisphere as regards defense against aggression?* PROPOSITION FOR DEBATE: *Resolved, That the nations of the Western Hemisphere should enter into a permanent union.*

THE THEME FOR HIGH SCHOOL DISCUSSION PROGRESSIONS: *Should the Powers of the Federal Government be Increased?* PROPOSITION FOR DEBATE: *Resolved, That the Powers of the Federal Government Should be Increased.*

The college Legislative Assembly concerned the problem of *Western Hemisphere Defense.* The high school Assembly concerned the *Increase of Power of the Federal Government.*

Something new introduced at the Rocky Mountain Speech conference, and received favorably, was a division devoted to news commenting. The entrants prepared scripts from late news, and read them. Judging was on the basis of selection and treatment of the news, as well as on speaking ability shown.

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The highlight of this year's forensic activity for the University of Washington is the eighteen day speaking tour of the Men's Public Discussion Group to California where the men participated in the *Pacific Forensic Conference at Stanford.* In addition, the group spoke before many of the leading civic and service clubs of California. Possibly the outstanding engagement of the trip was in Los Angeles where the men put on a forum discussion before the Town Hall Club of Los Angeles.

Who's Who Among Contributors

Compiled by
LIONEL CROCKER, *Denison University*

Edward Everett Dale (*The Speech of the Frontier*) received his education in Oklahoma and at Harvard. He was research agent for the Department of Agriculture in 1924 to prepare a study of the range cattle industry on the Great Plains. In 1926-27 he was a member of the Brookings Institute Indian survey staff to make a study of conditions among the Indians. In this work he traveled for nearly a full year visiting eighty-five per cent of all Indian reservations in the United States. He is author of *Territorial Acquisitions of the United States; Cherokee Cavaliers,* with Gaston Litton; *Tales of the Tepee; A History of Oklahoma,* with J. B. Buchanan; *The Prairie Schooner and Other Poems, The Range Cattle Industry,* compiler of *Letters of Lafayette, Readings in Oklahoma History,* with J. L. Rader; *Frontier Trails, A Rider of the Cherokee Strip,* and many magazine articles. He taught at the summer session of the University of Michigan in 1941.

Benjamin Newman (*The Phonetic Concepts of John Walker and Daniel Jones*) received his A.B. at Brooklyn College and his M.A. at Louisiana State University. For the past two years he has been doing stage and radio work in New York. During the summers he acts in and directs summer stock companies in the resort area of New York.

Mrs. Franklin D. Roosevelt (*Speech Training for the Youth*) knows the value of training in speech. She has been studying with Elizabeth Ferguson Von Hesse. This past summer she arranged to have students interested in the technique of discussion gather for instruction at a vacation spot in New England.

Edmund A. Cortez (*The University of New Hampshire Plan for Freshman Speech Correction*) is in charge of the work in speech at the University of New Hampshire. He was educated at Taylor, Asbury Theological, Columbia and Harvard. He taught this past summer at Louisiana State University, where he has been pursuing graduate work. He is on the national council of Tau Kappa Alpha. He is the author of *Project Speaking,* 1929, and a contributor to speech periodicals.

Marjorie Gullan (*War Time Is Education Time*) is the author of *Choral Speaking and Poetry Speaking for Children, Spoken Poetry in the Schools* and *The Speech Choir.* Miss Gullan is the foremost authority on choral speaking in England. A few years ago she made a successful lecture-teaching tour of the United States.

Harlen M. Adams (*Magnetic Tape Voice Recording*) is Professor of Drama and Public Speaking and Head of the Speech Arts Department, Chico State College, Chico, California. His academic study was done at Brigham Young, Harvard, Princeton and Stanford. He is chairman of the technological aids committee of the National Council of Teachers of English. His "Speech Guide for Listeners and Speakers" was published by Stanford University Press in 1940.

Harold A. Dressel (*The Platform Interview as a Device to Secure Dominance*) received his A.B. from Kalamazoo College and his M.A. degree from the University of Michigan. He was a teaching fellow last year at the University of Michigan where he is a candidate for the doctoral degree. He is executive secretary of the Michigan Association of Teachers of Speech.

Ralph G. Nichols (*The Case Method of Speech Education*) received the A.B. degree from Iowa State Teachers College in 1929, and the M.A. from the State University of Iowa in 1934, and since 1934 has done further graduate work in speech and educational psychology at the Universities of Southern California, Iowa and Minnesota. He has served for the past four years as an instructor in the Department of Agriculture, University of Minnesota. Prior to 1937 he taught speech and coached debate for several years in the Iowa public schools. He is the author of an article, "How Shall We Teach Pronunciation?" published in the QUARTERLY JOURNAL for February, 1941.

Richard Murphy (*Festival or Tournament*) is Assistant Professor of English in the University of Colorado, and Executive Secretary of the Colorado State Debating League. He received his A.B., M.A., and Ph.D. degrees from the University of Pittsburgh. For eight years he taught at Pittsburgh, and for one year at Cornell. He is the author (with Theresa Kahn) of *Debating* (1929), and of reviews in the QUARTERLY.

Paul L. Soper (*Representationalism versus Formalism in the Theatre*), Assistant Professor of English at the University of Tennessee, received his M.A. degree from the University of Washington and his Ph.D. degree from Cornell University. His first teaching position was a fellowship under Professor Orr at the University of Washington. He then taught speech and dramatics for five years at Western State College of Colorado. Since the fall of 1936 he has been on the English and Speech faculty of the University of Tennessee, where two years ago he became director of dramatics. He is now President of the Tennessee Speech Association.

John Wray Young (*A Curriculum Plan for a Major in Play Directing*) since 1936 has been head of the Department of Drama at Centenary College and Director of the Little Theatre of Shreveport. He received his A.B. in Speech and Drama from the University of Iowa in 1929 and later did graduate work at the same institution. He has been Director of the Little Theatres in Sioux City and Duluth and worked for two years in the Professional theatre. He is President of the Louisiana Non-Professional Theatre Conference. This past summer he served as Guest Director of the Dramatic Institute at Louisiana State University. He is the author of numerous articles the most recent of which appeared in *Players Magazine, Scholastic* and in the recently published book, *Producing the Play,* by Gassner and Barber. He is also a playwright and his comedy, "Buttered Side Up," has just been released. Mr. Young is the only Director in the non-professional theatre who twice received an Achievement Palm from *Stage Magazine.*

William M. Timmons (*Discussion, Debating and Research*) is Assistant Professor of Speech at Ohio State University. He received the A.B. degree from Muskingum College and the M.A. and Ph.D. degrees from Columbia University. He is the author of *Decisions and Attitudes as Outcomes of the Discussion of a Social Problem* (Bureau of Publications, Teachers College, Columbia University, 1939). His articles have appeared in the QUARTERLY JOURNAL OF SPEECH, *The Southern Speech Bulletin,* and the *Teachers College*

Record. A *Handbook of Group Discussion* will be published shortly in pamphlet form. He has recently completed the first few of several planned articles dealing with the outcomes of group discussions and dramatics. The report of one of these, dealing with the influences of averaging and of majorities in discussion, will appear in the November, 1941, issue of the *Journal of Social Psychology*.

Joseph F. O'Brien (*Discussion in Difference Resolving*) is a member of the Department of Speech of the Pennsylvania State College. He is a past member of the Executive Committee of the Eastern Public Speaking Conference, and one of the founders of the Pennsylvania Speech Association. He is a member of the National Panel of Arbitrators and the American Arbitration Association.

W. C. Dennis (*Present Day Oratory: What Should It Be?*) studied with Robert I. Fulton of Ohio Wesleyan from which university he received his A.B. in 1897. He also studied with Cumnock of Northwestern. He has taught speech in the following colleges: In 1901 he went to Taylor University where he stayed until 1906; from 1906 to 1911 he was at John Fletcher College at Oskaloosa, Iowa; during 1911-12 he returned to Ohio Wesleyan for further work and assisted Professor Fulton; in 1912-14 he was at Muskingum; in 1914-16 at Penn; 1916-25 at Simpson; 1928-31 Iowa Wesleyan; in 1934 he went back to Taylor where he is at present.

Alexander M. Buchan (*The Need of Substance in the Speech Course*) is Scottish. He has an M.A. (Hon. 1st) of Aberdeen, and was for a time a student at Worcester College, Oxford; a High School English department head at Forres, Scotland; in charge of English, College of the Sacred Heart, St. Louis; Assistant Professor of English, Washington University. He is interested in things practical, and began to experiment with the course in speech which gave rise to this article.

Giles Wilkeson Gray (*A Philosophy of Parliamentary Law*) is a Professor of Speech at Louisiana State University. He received his A.B. from DePauw University, A.M. from the University of Wisconsin, Ph.D. from the State University of Iowa. He has been at Louisiana State University since 1932. He is Director of the Phonetics Laboratory there. He has been President of the Southern Association of Teachers of Speech and is just concluding his term as Editor of the QUARTERLY JOURNAL OF SPEECH.